

Islamic Architecture in Tamil Nadu



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FOREWORD

Islamic architecture is centered around religious buildings, i.e., mosques and tombs. It is the popular view that only buildings found at Delhi and vast parts of India which once formed the Mughal Empire come under this order. But Tamilnadu has a different story in Islamic architecture which seldom finds place in the writings of art history. The research study by Dr. J. Raja Mohamad, Assistant Director of Museums analyses the Islamic architecture in Tamilnadu chronologically over the period. Since no published work is available on this theme the Department of Museums is bringing out this publication. This study fills up the gap in the art history of Tamilnadu. Dr. J. Raja Mohamad has undertaken a detailed research on this subject and I congratulate him for his contribution towards our knowledge in history.

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M.A. Siddique

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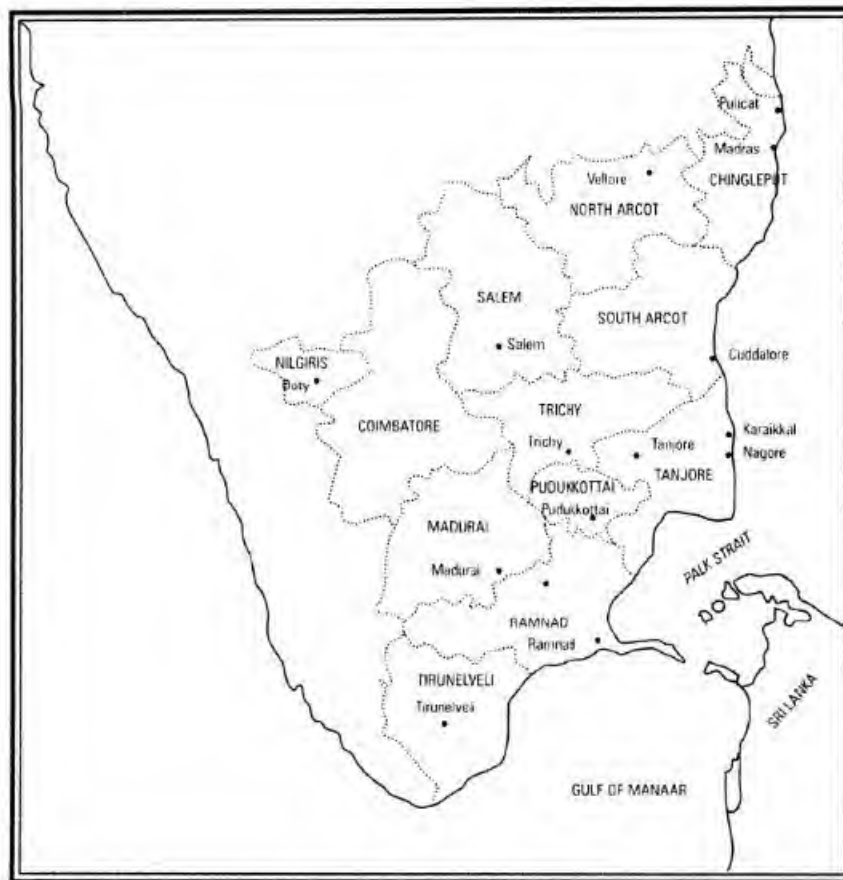
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1. Map of Tamil Nadu



2. Map showing the Islamic Religious centres

CHAPTER 1

INTRODUCTION

Islamic architecture, denotes to the style followed by the Muslim rulers in their buildings, religious and secular. Magnificent buildings were erected at Delhi and its surroundings right from the 12th century. To a casual reader or to a student of history, Islamic architecture means, the buildings that are found in and around Delhi and other parts of north India. But it will be a surprise to many that Islamic religious buildings were in existence in Tamil Nadu right from 8th century which were constructed in the prevailing local style.

The aim and objective of this research is to study the various forms of Islamic architecture in Tamil Nadu hitherto not attracted the attention of the art historians. This comprehensive study is a humble attempt to bring out the aspects of Islamic religious buildings in Tamil Nadu right from the 8th century over the period and as well as the buildings that came up due to the influence of Islamic architecture. It is also my cherished aim to set right the distorted writings by many of the historians that the temples were either converted into mosques or demolished and the materials from the demolished temples were utilised for the construction of mosques.

The history of Islam in South India is totally different from that of north India, so also the Islamic architecture. The Arabs had commercial contact with peninsular India for many centuries anterior to the birth of Islam. After the birth of Islam in the 7th century, the Arab traders came as Arab Muslims to this region. Their commercial activities were linked with their religion. A large number of Arab Muslims frequented the port towns of Tamil Nadu from where they redoubled their commercial network to Ceylon and countries of Far East. These Arab Muslims settled in the coastal towns and married local women and thus Muslim colonies sprang up in the region. These merchant missionaries peacefully preached the message of Islam among the native people and the principles of Islam were attractive to them. The social condition of the Hindu society at that time was favourable for such preachings. People in large numbers embraced Islam and thus the Muslim population originated and multiplied in due course of time. Kayalpattanam, Tondi, Kilakkarai, Adirampattanam, Nagapattanam, Pulicat, etc., emerged as places of Muslim settlement by about 8th century, and the process of Islamisation continued.

Islam was brought to north India only in 12th century by the invaders. The early conquerers introduced the Islamic architectural style in India and this style was new one to this land and its artisans. Minars, mosques and mausoleums were built by the Muslim rulers in and around Delhi. The style spread to various parts of North India in the subsequent centuries and yet the southern part of India was unmoved in this direction till about 14th century.

In Tamil Nadu region though the process of Islamisation started very early, Islamic architecture was introduced very late. The invasion of Malikafur in the early part of 14th century and the subsequent establishment of Sultanate at Madurai do not bring much towards the construction of Islamic buildings. Islamic architecture in all its true character was introduced in Tamil Nadu region only in the later part of 17th century. It does not mean that there were no Islamic religious buildings at all till 17th century. There were many!.

Tamil Nadu is the land of pagodas. These pagodas and temples were built according to the rules enumerated in Vasthu and Silpa Sastras, and the building style followed in Tamil Nadu region is known as "Dravidian style". The local masons and artisans followed the texts of these sastras in building the temples. Thus thousands of temples big and small were constructed in the region in various forms and styles over a period of many centuries under the patronage of ruling dynasties.

The Muslims are not in need of an elaborate building or complex for their prayer. They can offer prayer even in an open space, the only condition being- that they should stand towards the direction of Khibla-the direction towards Mecca- in India the Western direction. Still they wanted a place for the peaceful performance of their prayer. For that they turned to their co-religionists and the local artisans. *Islamic architecture is not based on any rigid code but on tradition.* The local masons built the mosques for the Muslims in the traditional local style in which the temples were built. But they carefully avoided all the sculptural representation since Islam was against all kind of idol worship. To the masons of Tamil Nadu both the temple and the mosque were the same since both were for religious purpose. A vast majority of the early Muslims of Tamil Nadu were converts from Hinduism and they recognised the Dravidian style as their own and satisfied with the mosques built by the local masons. Further the early Arab Muslims did not have any architectural ambition since they did not have any special form of their own. Thus a large number of mosques came up in the coastal towns and as well as in the hinterland constructed in the local style. The earliest mosque of Tamil Nadu dates back to 8th century. The local Hindu rulers patronised the mosques also as in the case of the temples.

Erection of tombs or mausoleums in memory of saints or rulers was introduced in Tamil Nadu only at a very later stage. Till then such burial places were marked by very simple ornamental conical pillars. (See : Fig. 59). Building mausoleums to the dead rulers came in to practice in Tamil Nadu, during the period of Sultanate of Madurai. The first such mausoleum was built at Madurai during the second half of the 14th century.

The Sultans of Bijapur and Golkonda took over the territories of the northern part of Tamil Nadu from the Nayaks of Ginjee and in that the Bijapur Sultans stayed in the long run. The Bijapur Sultans were fond of Islamic art and tried to introduce the Islamic style

of architecture in their conquered territory. The Mughals took over the parts of Tamil Nadu from the Bijapur Sultan. The representative of the Mughal emperor began to rule with Arcot as capital from the beginning of 18th century. With this a new era started in Islamic architecture. A number of mosques and tombs were erected in and around Arcot. Islamic buildings were constructed in true Islamic style and the local Dravidian elements became secondary or insignificant. Mosque and Tomb building activities spread to all parts of Tamil Nadu with great vigour. But even after this, in the southern districts of Tamil Nadu the Dravidian style dominated the Islamic style. The Juma Masjid at Kilakkarai stands as a grand Islamic monument of 17th century in Dravidian style. It will go to show that for the construction of the mosques and tombs the materials were carefully selected and prepared *for the purpose*.

The local Hindu rulers liberally followed the Islamic style in their secular buildings and palaces. The local style and the Islamic style combined to create such structures. Palaces and buildings in Madurai, Thanjavur, Ginjee etc., were constructed with the influence of Islamic architecture.

The Europeans introduced some new styles in their building schemes in tune with the practice in Europe. British Engineers designed such buildings and they were popularly known as Indo-Seracenic buildings. Many such buildings were built in Madras. Here the local style, Islamic style and European elements combined to add grandeur to these towering buildings.

Intensive field study was undertaken to survey and study the Islamic buildings and buildings that were constructed with the influence of Islamic style in Tamil Nadu region. The aspects of various styles followed in the construction of these buildings are brought out in this study. This study first of its kind, is an addition to the available literature on the art history of India. I hope that this study will attract the attention of art historians and would be welcome by scholars.

CHAPTER II

ISLAM IN TAMILNADU

Islam took root in South India well before the wave of invasion from the Central Asia which gave rise to the medieval Muslim Sultanate. The early spread of Islam was associated with the expansion of South Indian wide ranging trading network.

The Arabs being great traffickers had free access to the ports of peninsular India. From the 3rd century B.C. the Indian maritime commerce was at the hands of the Arabs. The flowing trade of the Arabs in Indian and Chinese articles enabled them to establish their colonies in South India and monopolise the trade in the ports of the region.

The Sangam literature of the ancient Tamil country which are accepted to be assigned to the second century A.D., speak much about a class of people called 'Yavanas'. The Yavanas are mentioned as traders, soldiers and artisans in literature like Ahananuru, Mullaippattu, Nedunalvadaï, Perumpanarruppadaï, Maduraikanchi, Silappadikaram, Manimekalai, Perumgathai and Sivagasinthamani¹.

Scholars usually interpret the word 'Yavanas' to denote Greeks and Romans. Some scholars extend its application to all those who came from the west whether intruders or traders. It is also said that the word Yavana originates from Ionian, the people of Ionian seas, the Greeks². It seems to be a very hard derivation for the sake of identifying the Yavanas with Greeks. *Shahibul Quama*, the well known lexicographer of Arabic language defines the word 'Yavan' as a place name in Yeman in South Arabia and Yunan is a place near Ballaback in Syria. The Yavan which stood as a place name must have been the stronghold of Yavanas. A Muslim tribe in south west province of China was known as Yunan. Chinese writers called the Kalifa of Bagdad as the king of Yunans³. According to Ceylonese tradition, people who frequented the silk route before the Arabs were known as Yonas, a sibling of Semetic ethnicity⁴. In some old Tamil poems Yavanam is said to be one of the forty-six countries around India and it denotes to Arabia⁵. The well known medical system of Arabia is "Unani" and it is known by the same name even to this day. The Arabs were pioneers in horse trade and it is well referred to in Sangam Tamil literature⁶. The foregoing evidences draw us to the inference that the word 'Yavanas' denote to the "Arabs". The Arabs came as traders and not as conquerers and they readily accommodated to the conditions of the localities where profitable trade was to be had. They settled under the protection of the authorities and obtained privileged positions. The Arab merchants who came to the coastal towns of the peninsular India married local women. Thus the Arab Muslim colonies sprang up in the region. The process was peaceful. The Yavanacheri (Yavana colony) of the Perumgathai, the Tamil classic, can be said to be Agatharsida's Arab colony of South India⁷.

The Arab sea farers redoubled their efforts in oceanic commerce after the advent of Islam in the seventh century A.D. Continuing their contacts of the pre Islamic days these traders settled in many parts of the western and Eastern coasts of the peninsular India. Thus

large Muslim communities came into existence through the marriage of local women to the Arab sailors and merchants and grew further through conversion due to the efforts of these merchant missionaries and Islamic mystics, the Sufis. Thus the beginning of the Muslim contact with South India was not an accident but a continuation of the ancient commercial intercourse between the Arabs and the people of South India.

In this process right from the early years of Hijira a chain of Muslim trading towns grew up along the southern part of east coast-present Tamil Nadu-from Pulicat to Colachel in Kanniyakumari. Many of these richest settlements were located in the coastal towns of Thanjavur, Ramanathapuram and Thirunelveli districts. The localities such as Pulicat, Nagapattanam, Kilakkarai and Kayalpattanam contained significant number of Tamil speaking Muslims who could be classed as permanently professing Islam and were actually recognised as a part of the larger society⁸.

The native Hindu rulers of South India such as Rashtrakutas, Kakathias, Hoysalas, Pandyas and Zamorines encouraged the settlements of the Muslim traders and their colonies in their dominions offering special concessions because of the profitable seaborne trade. The Arab Muslim merchants enjoyed the liberty of preaching their faith to the native population. The Zamorine of Calicut gave them freedom even to convert his subjects to Islam. The Zamorine issued an edict that in order to get sufficient number of Muslims to man his navy one or more male member in the families of the Hindu fishermen should be brought up as a Muslim⁹. The Governments of the eastern coast also pursued similar liberal policy towards the Arab Muslims and hence they made the ports of Tamil Nadu as their place of settlements¹⁰. So the Muslim influence in the Tamil country dates back almost to the very inception of Islam¹¹. It is said that the companions of Prophet Mohamad, Tamimul Ansari (Rali) and Mohamad Ukasa (Rali) migrated to India as zealous missionaries and settled in the coastal towns of Tamil Nadu and their tombs are at Kovalam and PortoNovo respectively. The tombs of other earliest missionaries such as that of Kasim (Wali) A.H.4/624 A.D., and Abdul Rahiman (Wali) A.H.8/628 A.D., are found in Kottaru (Kanniyakumari district) and Kotharisa hills (Thirunelveli district) respectively. Islam also penetrated into the hinterland, as attested by an Arabic inscription dating A.H.116/734 A.D. at Tiruchirappalli (the then capital of the Cholas known as Uraiyur)¹². So Islam had its glorious history in getting a firm footing in Tamil region even in the early years of Hijira.

The early Muslim population of the Tamil Nadu integrated in the local larger society and were influenced by Tamil culture. The early name "Yavana" disappeared from common usage and the Muslims of (east coast) Tamil Nadu were called as Sonakar or Jonakar. Later they were better known as Thulukkar, Rawthar, Labbai and Marakkayar. Epigraphs and literature of the period from 8-9th centuries have innumerable references on the Muslim community of Tamil Nadu.

One of the five essential principles of Islam is prayer for five times a day. To fulfil this religious obligation the early local Muslim population required a public place, the early Arabs did not have any architectural scheme so also the local Muslim population, they

constructed small buildings in accordance with the local style of construction of the Hindu religious places of worship in Tamil land, popularly known as “Dravidian Style”. The Islamic style of construction was unknown to this region. The architectural style of Islamic religious structures has not been studied adequately and our historical writings rarely mention them. Our survey has yielded many interesting facts which are studied in detail and recorded in the subsequent chapters.

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CHAPTER III

ARCHITECTURE OF TAMILNADU

(Dravidian Style)

The Indian temple, the seat and house of God is the most prominent and enduring of the symbols of Indian culture. It is the product of the genius of the Indian craftsmen, their patrons, pontiffs and devotees. A host of Vastu, Silpa, Agama, Sthapthya, Tantra, Samhita and Purana texts have in the more distant past articulated their conception and classification of the structural constituents of the regional temple forms and their implied symbolism. For the same reason a standardisation of nomenclature was given due attention. Hence a ternary classification of temple order as Nagara, Dravida and Vesara had been proposed¹. The temples in Tamil Nadu come under the Dravidian order and this order of classification is based on the shape of the shikara or top most tower of the vimanam of the temple.

A typical temple of South India - known to have been built in Dravidian style - consists of a Garbha-griha (Sanctum Sanctorum) with a super structure on it, more than one covered prakarams (corridors) and gopuras (gateway towers). In the temples of later period a number of mandapas (pillared halls) supported on high, heavy and ornate monolithic pillars became a regular feature².

There are a number of Sanskrit texts on temple architecture such as Padma Samhita, Chitrasutra, Vishnudharmotra, Agnipurana, Garudapurana, Matsya Purana, Maya Silpa, Pancha tantra Samhita, Vastu Sastra, Mana Sara, Silparatna, etc.,³. Among them, Manasara, the work of third century B.C. is considered to be the most perfect treatise having elaborate and extensive details chiefly for temple or sacred construction according to Hindu ideas. It is a technical work, a good part of which deals with the measurements and proportions of the different parts of the sacred edifices. Hence Manasara is being held by the South Indian sthapatys as a standard work on Dravidian temple architecture and followed its ideas in temple construction.

According to the texts the order of construction is as follows: 1) Sanctum Sanctorum, 2) Ardha mandapa or the mandapa in front of the sanctum, 3) Balipitha or the place where the remnants of the offerings are placed for the birds, 4) Dwajasthamba or Flag Staff, 5) Sanctum for goddess, 6) Shrines for parivara devatas or minor dieties, 7) Wells and tanks, 8) Gopuras, 9) Interior mandapas and corridors⁴. (Fig. 1) In the earlier temples, the central shrine (Sanctum-Vimanam) stood alone but in later times it was enclosed in walled courts including numerous subsidiary shrines and sculptured halls.

The central shrine, the sanctum and sanctorum, from basement to finial is called *Vimanam*. (Fig.2,3) A temple Vimanam is divisible in to *Adhishtanam*, *Kambam* and *Pancharam*. The basement part of the Vimanam is called *adhishtanam* (Fig.4). *Pradhibandha*

adhishtanam, i.e., basement with three steps, is very common in Dravidian temples. The *adhishtanam* has the following parts: *Upanam*, *padmam*, *kumudham*, *kandam* and *Kapodham*. The next portion of the *vimanam*, is *kambam*, the main walled portion over the *adhishtanam*, usually called as *kal*, in which the *pilasters*, the half pillars, and the *koshtas* for placing dieties are seen (Fig.5). The roof over this wall is flat all over and the rolled end portion is known as *kodungai* (cornice). Over this roof is built the *pancharam*, the pyramidal structure, in tiers. The top or towering portion of the *vimanam* is called *shikara* or tower. In the temples of Tamil Nadu the *shikara* is usually octagonal and the name Dravidian style itself derived from the type and shape of the *shikara*. The *sanctum* is mostly built on square plan, being associated with divine beings in the Vedic rituals becomes sacred and the shrines built on this plan assumes special sanctity⁶. The interior of the *sanctum* has the four plain walls. They are massive and their continuity is broken by the entrance in the front wall. The interior always contains the sculpture of the main diety, and the whole passage is very dark and light is very limited. However the limits of the *garbha-griha* is more felt than seen since it is the nucleus of the temple.

Mandapas are built within the temple or outside for the installation of the utsava-the processional - dieties or as halting places for the visiting devotees (Fig.6). The entrance of the mandapa may face any cardinal points. The hall is supported by huge massive pillars. The number of pillars may vary from four to a few hundreds as found in many big temples in Tamil Nadu. The roof of the mandapa is made of stone slabs supported by beams in between the pillars. The pillars found in the temples and their mandapas is one of the important feature of the Dravidian temple architecture. The style and type of the pillar may vary from period to period. A Dravidan pillar consists of the following parts; *Kalasam*, *Tadi*, *Kumbam*, *Kamalam*, *Palagai* and *Podhigai*. (Fig.7)

The pillars in the mandapas of the temple are of different shapes and differ from period to period. They may be : Chaturasra stamba (square pillar), Vartula stamba (circular Pillar), Panchakona stamba (Pentagon Pillar), Shatkona stamba (hexagonal pillar), Ashtakona stamba (octagonal pillar), Dwadasakona stamba (twelve faced pillar) and shodasakona stamba (sixteen face pillar) (Fig. 8). It is not necessary that throughout its height the pillar should be of uniform shape. It may be four faced at the bottom and six faced a little high up and four faced again at the top (Fig.9) or circularly shaped throughout the full length of the shaft with four faced at the top and bottom and so on. The *podhigai* or capital of the pillar are two faced. The style of the *podhigai* differs from period to period and it is also one of the features for the identification of a pillar with reference to its period of construction (Fig. 10). It is usual to find on the huge pillars of the mandapas carvings of parrot, pigeon, peacock, trees, armed soldier, monkey, deer, lion, yali or images of gods and goddesses, celestial gandarvas, kinnaras and Yakshis. (In this study the style of the pillar in the early Islamic structures is taken as one of the consideration to identify the source of style and period of construction.)

In ancient Tamil Nadu the temples were built with perishable materials like wood and bricks. The Sangam Tamil literature throw some light on this subject. The Pandya king Palyagasalai Mudukudumi Peruvazhthi built a temple for Siva⁷. Many other poems in Purananuru also mention various Gods, obviously found in temples⁸. Pattinappalai, Mullaippattu, Madurai Kanchi, Perumpanarruppadai, Thirumurugarruppadai, etc., mention many Gods. Temples might have been erected for all these Gods. Silappadikaram gives the names of many Gods and the worships offered to them⁹. The above literary evidences attest to the fact that temples could have existed right from the Sangam Age (2nd century A.D.). But we could not get the remains of such structures since they might have perished.

Pallava Mahendravarman (7th century A.D.) is to be credited for having initiating the rock art, i.e., scooping out cave temples from the hillocks, giving up the practice of building temples from perishable materials. Thus the history of the Dravidian style of temple architecture begins in the 7th century A.D.. The style made its definite print in the monolithic rathas of Mamallapuram, the monumental edifices of the Pallavas. In these rathas the rigid barrel vaulted roofs appeared.

The next stage in the development of the style is marked by the structural temples. From 8th century A.D. onwards, small and simple ekatala temples took its origin in the Pandya and Chola countries. Further development was effected under the patronage of the Chola kings, Raja Raja and Rajendra in the 11th century A.D. At this stage the main shrine (vimanam) was designed on huge proportion towering above the gopuram, the subsidiary gateways.

The gigantic South Indian temples with its quadrangular enclosures and lofty gopuras overtopping the central shrine extended their sway under the patronage of Vijayanagar. Here the gopuram and vimanam resemble each other very much in construction and appearance. Mandapas with huge ornamental and sculptured pillars are the other important feature of the temples of this period¹⁰.

Thus the architecture prevailed in Tamil Nadu, the Dravidian architecture, was very sacred and close to the hearts of the masses and the temples born out of this style played important role in the religious life of the Tamils. The Dravidian architecture later influenced the religious structures of the Muslims and as well as the Christians, who live as the integrated population of the Tamil society.

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ISLAMIC ARCHITECTURE

Islamic Architecture is the work of art, religious and secular which were produced under the patronage of the Muslims, the artists themselves were of diverse nationalities and were not always adherents of the faith of Islam¹. It is a well known and accepted fact that the Arabs had hardly anything which could be called as the art of their own when they set out to invade territories. In Arabia the town dwellers heavily depended on caravan trade, lived in simple houses of stone or unbacked brick which may have had some decoration in white wash in the manner still to be seen in the Yemen and the Bediun deserts. However by about the third quarter of the seventh century A.D., the followers of Islam reigned supreme over Arabia, Persia, Syria, Western Turkistan, Egypt, North Africa and Southern Spain. When the Arabs entered these countires they encountered a new range of architectural methods and styles. Many of these areas had an ancient tradition of stone works. Arab armies on the march would have required only an open space to pray in the direction of quibla. Thus when they first established themselves in South Iraq at Basrah and Kufa we hear that mosques were constructed in the form of a simple square delimited by a stockade of reeds. However Muslim armies recruited in Persia, Syria and Egypt carried with them crowds of skilled craftsmen who introduced the art of Asia everywhere and modified the various local forms of art so as to suit the needs of the new faith and satisfy the luxurious tastes of the magnificent courts. The Arabs although possessing little art of their own succeeded in imposing upon the local styles which they established for the purpose of their faith a general character of uniformity which we now recognise as Islamic art². It is also known as *seracenic art*.

Prophet Mohamed, also had no intention of giving an impetus to religious art. Indeed we cannot talk about Islamic art in religious sense as we can talk Christian or Buddhist art. The skilled craftsmen of the conquered territories such as Persia, Syria and Egypt provided the resources to erect and adorn the earliest religious and secular buildings of Islam. The amalgamation of all these foreign elements, Byzantine, Coptic, Sessanian and later on central Asian can be regarded as the sources of the new type of art, the Islamic art, throughout the world³.

Unlike the architecture of the Hindus which as may be seen was confined almost entirely to temples, the Islamic architecture is represented by many different types of buildings which however may be referred to in two conventional divisions. a) Religious b) Secular. Those of the religious nature consists of two kinds only the mosque and the tomb. On the other hand the secular buildings are of the miscellaneous order, as among them

may be included those intended public civic purposes such as houses, pavilions, town gates, gardens etc., besides the large imperial schemes of palaces, forts and even entire cities⁴.

No monument of the earliest period of Islam has survived. The earliest mosques such as the Prophet's mosque at Medina or those at Kufa and Basra were primitive structures erected of perishable materials. The Prophet it seems had no intention of erecting separate complex for daily prayer. Yet his house at Medina soon became a public building, a gathering place for Muslims and later a mosque. It was a punitive structure with a central court surrounded by brick walls. It had a roofed portico on the north side the roof being supported by palm trunk⁵. It became the pattern for early mosques.

The Islamic religious structure, the mosque (the word mosque is an Europeanisation of Arabic masjid, a word of pre Islamic origin meaning a place for bowing down or for prostration) is not only the all important building of the faith but also the key note of the style. Derived originally from the somewhat humble dwelling of the founder of the creed, at Medina, traces of the shape of this domestic habitation are still to be detected in the developed mosque scheme, as it is basically an open courtyard surrounded by pillared verandah, in a work on elaboration of the Arabs houses⁶.

With the early followers of the religion every thing was done according to sunnah or tradition followed by the Prophet Mohamed, being regarded as sacred, some times carrying more force than the guiding force of reason. The original intention was to provide no specific structures for devotional purposes, as prayer could be performed in open air with nothing before the devotee and his God. But those concerned had not calculated on the natural craving for mankind in which worship could be conducted in an appropriate environment away from the distraction of every day life and it was not long before a house of prayer came into being. Thus the earliest mosque dates back to seventh century A.D⁹.

The plan of the mosque begin with a rectangular open space or *sahn* (courtyard) the four sides being closed by pillared cloisters or *liwan* with a fountain or tank in the centre for ablution. The physical requirement of prayer is a state of cleanliness achieved by ritual washing. Washing facility may be provided in a mosque though this is not necessary since ablution may also be performed at home. To meet the demand for some focal point in the scheme, the cloisters on the Mecca side (in India on the West) of the courtyard extended and elaborated in to a pillared hall or sanctuary with wall at the back containing a recess called "*Mihrab*" indicating "*Quibla*" or the direction of prayer⁸ (Fig 11).

In the first two years of Hijira, the quibla or direction of prayer was on the north side of the building, that is, towards Jerusalem, but after a sudden revelation the Prophet Mohamed changed the direction towards the Kabah in Mecca. (In the early sixteenth century

Mecca was rising mercantile centre under the control of the Qurash tribe. Religious rites were focussed upon a sacred precinct (Haram) containing a shrine called Kabab, a small rectangular structure, the first of its kind constructed in Mecca to pray the Almighty. Orientation of prayer or quibla was an accepted custom among the Semetic people. The quibla is marked by the mihrab which is usually a niche placed on the quibla wall. The mihrab in the niche form was first erected in Medina, when the Prophet's mosque was rebuilt in A.H. 88/706 A.D. Before that it was indicated by a strip of paint on the quibla wall or a block of stone placed in the centre⁹. The original mihrab had a rectangular form as seen in the earlier mosques in Persia¹⁰. In later periods the mihrab was designed in semicircular form and arches also appeared on the top. In some mosques three mihrabs are also seen as in the earlier mosques at Damascus. Before its Islamic use, the word mihrab was applied to the apse in a palace which honoured the place of a king.

On the right side of the mihrab stands the *mimber or pulpit*, from where sermons are delivered during Friday prayers. Prophet Mohamed would some times discourse standing in a shaded area of the courtyard of his house and leaning against a palm-trunk. From the year A.H. 7/ 628A.D. he made use of a high seat with three steps. After the death of the Prophet (PBUH) this feature known as mimber was seen as a prerequisite of the leader of the community but soon it came to general use in congregational mosques¹². In some mosques a portion of the sanctuary is screened off into a compartment for women¹¹. An elevated platform from which the mauzzin summons the faithful to prayer is also necessity and usually takes the form of a high tower or *minar*. In the time of the Prophet the minar was not yet come in to use and call for prayer was given from the roof. The structure of minar first appeared in the mosques at Damascus built by Al-Walid in the beginning of eighth century A.D. In the later mosques they increased in number (smaller ones called minarets) and appeared to be had solely for the picturesque effect, in that there may be two big minars in the front or four in the four corners and some times with smaller minarets in between. The shape size and design of minars vary and differ from period to period and each dynasty adopted its own style. The minar may be attached to the main building or detached. When attached found part of the architectural scheme usually in the facade of the main buildings. The minar, as George Bird observes "is the one original factor that the Seracens contributed to the art of architecture"¹³. The minars give a look and identity to a mosque. The minars are of different style and type (Fig 12). Another important aspect of the Islamic architecture is the introduction of arches to cover the horizontal space in the building and this gave a magnificent look to the entire structure (Fig 13). True arch scheme was first introduced in India in the tomb of Balban.

In the later structures porticos and similar entrance halls were added. The sanctuary where enshrined the mihrab was eventually developed in to the principle architectural

features with its courtyard and cloisters. To produce the structural effect of a house of prayer, above the central space a nave corresponding to the high place of a Christian Church or a dome was raised. The dome denotes an interesting stage in the evolution of this important feature in the building art both with regard to its shape and as well as construction (Fig 14). The process of construction was by means of headers and stretchers in strong stone slabs, attached to a cement and brick core doweled metal cramps the headers being inserted into the core for nearly a foot, the whole having been erected over some kind of temporary centering. The dome is crowned by a finial resembling a Kalasam of a temple. Thus the first dome structure made of wood appeared in the mosque constructed by the Umayyid Caliph, Abd-al-Malik in A.H-65-80/685-705 A.D. and it is also the first surviving monument of Islam. It is the Qubbat-al-Sakhra, the dome of rock in Jerusalem from where the Prophet Mohamed made his famous night journey to heaven¹⁴.

The other class of building of the religious order is the tomb. In the initial stages of the creed the tomb structure evolved very slowly owing to all such memorials being prohibited. It is of no psychological significance that a monument which began with restrictions against all forms of monumental art should be eventually produce some of the most superb examples. Only the pyramids and few other funerary monuments such as that raised in memory of king Mausoleus at Halicarnassus in Asia Minor, have exalted in size and architectural splendour of Islamic tombs in India. Many of these noble piles consists of an imposing composition of vaulted halls and towering domes and enclosed within a spacious garden all in a grand scale, yet enshrining in the centre a mere handful of dust laid in a plain mounted earth, to be seen in the mortuary chamber below. It is interesting to note the first Indo-Islamic architecture being expressed in these constructions and their architectural style.

The tomb or qubristan usually consists of a single compartment or dome chamber known as hazarah or estanah, in the centre of which is the cenetaph or Zarich, the whole structure being roofed by a dome. In the ground underneath the building is the mortuary chamber called maqbara with a grave or qubre in the middle. Large mausoleums also include a mosque as a separate building, the whole being contained within an enclosure called a rouza, after the garden at Medina in which the Prophet's tomb is enshrined. Occasionally important tombs are designated as dargahs, a word of Persian origin signifying a court or palace¹⁵.

In contrast to the religious architecture those buildings of a secular character comprises of a large series of a kind so varied that no definite classification is possible and has to be dealt individually according to the position and purpose. But the schemes introduced by the Muslims were liberally copied by the Hindu rulers of India in the construction of royal buildings.

The universal presence of domes and arches, usually of pointed kind, in an Islamic building is due to the influence of the style practiced at Bagdad in the time of Abbasid Caliphs in the 8-9th centuries. The Bagdad style was derived from the ancient valuted architecture of Mesapatomia. The Bagdad style spread rapidly throughout the Muslim world¹⁶ and evolved a class of style in Islamic architecture.

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CHAPTER V

INDO-ISLAMIC ARCHITECTURE

Compared with the clarity of the mosque the temple is an abode of mystery. The courts of the former open to light and air with many doorways, the later encloses a phantasma of massive darkness having sombre passages leading to dim cells zealously guarded and remote. The mosque has no need for a central shrine since it is sufficient for the devotee to turn to the direction of Kabah. Architecturally the mosque is wholly visible and intelligible while the temple is complex and interminate. The representation of natural forms are prohibited in Islamic usage where as the walls of the temples are adorned with imagery and their interiors are the dwelling places of the God. Decorative calligraphy attained its highest form in the Muslim places of worship but on the temple this inscriptional art is rare. The multitude of sculptural art with different iconographic details in stone gave a vivid and colourful look to the temple, conversely the Muslims filled up their wall surfaces in floral designs and in patterns of coloured marbles, painted plasters and glazed tiles.¹

In view of such an antithesis of spiritual and aesthetic concepts as are embodied in these typical structures any syncretism between the two communities will present innumerable difficulties. Even after the first antagonism had subsided the rhythmic minds of the Hindus and the formal minds of the Muslims could rarely meet on the same plan. In spite of these inconsistencies, in the course of time, a method of approach became manifest and a ground common to both was gradually formed. In the sphere of building art some communion of ideas, collectivism and cooperation produced structures for universal appeal. In the process, the religious and other barriers are broken down and merge in a unified effort of the craftsmanship so as to present the view that humanity becomes one. Further each community wishes to make a notable contribution to the general stock of the knowledge on the subject.

The Indian masons had for many centuries been engaged on the erection of great stone temples in exquisite design and the Muslim rulers gave due credit to their artistic ability. The indigenous masons kept up their building procedure static but the Muslims brought with them the infusion of new blood and also the innovations gained from other lands, which became effective under all conditions. The Hindus were bound by a code of heirable and conventional rule in the building practices while the Muslims built up around an academic tradition. The indigenous architecture of India was of trabeate order as all spaces were spread by means of beams laid horizontally, as distinct from this, the Muslim builders had adopted the 'arch' as the method of building a space so that their style was arcuate. Instead of the conventional method of placing one stone on the other in such a position only pressure was vertical and directly downwards involving no structural problems

as seen in all temples of pre-Islamic period, the Muslims brought into use certain scientific and mechanical formulae derived from their experience and other civilization. Such formulae when put into practice in India were applied to counteract the oblique lateral thrust and to resist the strength and stability was obtained, materials were economised and wide flexibility was given to the builder's art.

The displacement in Indian architecture of the beam by the arch evolved under the Muslim influence was however made possible by the introduction of another material hitherto little known to the Indian masons. This was a cementing agent in the form of mortar and so we find for the first time mortar masonry figuring freely in Indian building construction. In the flat roof of the temple there was the effect of appearance of the pyramidal tower, the shikara. With the Muslims, came an entirely new shape, the dome, so that there was a change from the pyramidal to the ovoid.

The style of architecture (Indo-Islamic) thus developed in India produced more notable buildings than all other countries that came under the spell of Islam. Two factors were responsible for the brilliant exposition of the style in India. Firstly, its relatively late development fairly at a mature state, secondly the remarkable genius of the indigenous craftsmen. Islamic architecture before its introduction into India passed through various experiment stages in many countries and suitable dispositions had been established. The great mosque of Cairo, Bagdad and Damascus to mention a few, were in existence before the Islamic structures arose in Delhi so that India was in a position to reproduce structures of this character after the style had arrived fairly at a matured state².

But the real excellance of the Indo Islamic architecture was due to the living knowledge and skill possessed by the Indian craftsment particularly in the art of working on stone in which they were unequalled. This perfection had been achieved through centuries of experience in temple building. This skill was adopted and directed to the production of scientific and as well as artistic architecture is seen in the monuments that arose in India under Islamic rule. Most of the Islamic building in India is composed of masonry formed of dressed stone is significant as Muslim building in other countries, with certain exceptions, were largely constructed of brick, plaster and rubbles. The employment of these materials created a profound effect on the shape and power of the architecture.

According to some Muslim chroniclers, during the Muslim rule, in the early years of its establishment, the spoils of the forts and temples were utilised as ready made materilas for the construction of mosques and tombs³. Not all the earlier structures might have built in this manner, and such may be isolated case. But when the Muslims firmly established in various parts of the country, found themselves in a position to plan and erect building composition constructed of masonry, not reconditioned but each stone prepared specifically

for the purpose to achieve true character and splendour. The examples of Indo-Islamic architecture at the capital of India illustrate the every stage of development of the style and provide much materials to the art historians.

The Muslim conquest of Sind in 712 A.D. did not seriously affect India proper. Indians did not feel the impact of Muslim ideas until the beginning of the eleventh century A.D. when the repeated fierce raids of Mohamed Gazni, compelled her to take notice of the new force which had arisen, when Punjab became the province of Sultanate of Gazni. But until the closing year of twelfth century, Islam made no further progress in North India. the early Arab conquest of Sind seem to have left nothing behind them nor are there tangible traces of the rule of Gaznivides in Punjab.

The history of Indo-Islamic architecture begin by the year 1200 A.D.. Between 1193 A.D. and 1236 A.D.. Mohamed Ghor, Kutb-din-Ibeek, and Sultan Iltutmish had compelled all the north Indian powers including Bengal to submit more or less completely to the Muslim government established at Delhi. The earliest Islamic monuments in India date from the reign of these princes (exceptions found in Tamil Nadu) the pioneer work of that time being the mosque at Ajmir, the Kutb mosque and Kutb minar and the tomb of Sultan Iltutmish at Delhi⁴.

For the purpose of study the Indo-Islamic architecture is classified in to the following styles. 1. Imperial 2. Provincial 3. Mughal. The imperial style beginning from the close of twelfth century continued for about four centuries and may be deemed in to five forms corresponding to the five Muslim dynasties which ruled India from twelfth to sixteenth century. They are designated as I. Slave (1211-1246 A.D.) 2. Khaljis (1290-1320 A.D) 3. Tuglaq (1320-1413 A.D.) 4. Sayyids (1414-1447 A.D.) 5. Lodi (1451-1457 A.D.) The second of the styles, the provincial, refers to those buildings practised in some of the more self contained portions of the country, usually after their governors had thrown off their allegiance to Delhi, and they produced structures in accordance with their individual ideas. During the second quarter of the sixteenth century the Mughals emerged as great builders in Delhi. The Mughal style was the latest and ripest of Indo-Islamic Architecture and thrived up to eighteenth century.

At the beginning of thirteenth century when Kutb-ud-din undertook to build mosques and tombs at Delhi and Ajmir, domes and pointed arches were recognised to be essential. But the Muslim conquerers were obliged to employ Hindu masons unaccustomed to turning true radiating arches and domes and ordinarily used only to make the semblance of such by means of the horizontal carbelled construction familiar to them with which the Muslim architects had to be content. So these earlier structures were Muslim in form and Hindu in construction. The Kutb mosque was completed in 1198 and named after

Kutb-ud-din of Ush, a saint of Bagdad and not after Kut-ub-din Aibak, as generally believed. The Kutb minar is the most remarkable example of the detached minar in existence (height 238 feet) having been visualised by Kutb-ub-din Aibak and completed by Sultan Iltutmish in 1232 A.D. It is the most beautiful example of its class known to exist anywhere.

The magnificent gateway erected by Sultan Khalji in 1310 A.D. on the south side of the Kutb mosque marks as advance in Indo-Islamic architecture. The Sultans of Tuglaq dynasty in the fourteenth century introduced a new style in Delhi marked by massiveness as seen in the tomb of Ghiyas-ud-din Tuglaq where the dome is massive.

At the close of fourteenth century many provinces assumed autonomy from the Delhi Sultanate and set up independent kingdoms. Thus developed the provincial building styles in these kingdoms such as Bengal, Guzarath, Malva, Deccan etc., where the Islamic architecture freely mingled with the Hindu art of the respective regions.

The Bahmini Sultanate of Deccan established in 1374 A.D. by a successful revolt against the authority of Sultan Mohamed Bin Tuglaq of Delhi, later broke up into five states, Ahamed Nagar, Birar, Bidar, Bijapur and Golkonda. The rulers of all these kingdoms encouraged Islamic architectural constructions. The imposing mosques, remarkable tombs in places like Gulbarga, Hyderabad, Bijapur are monumental constructions of these dynasties. The peculiar style and shape of the tomb is an important feature in their architecture and related to the Mughal-Indo-Persian style. The stately tomb of Mohamed Adilsha (1636-60 A.D.) is covered with a dome second largest in the world, a wonder of constructive skill, popularly known as Gol Gumbaz or circular dome. Foreigners, Asiatic and Europeans were frequently employed by the Indian Muslim sovereigns and the Bijapur style is thought to show the influence of Roman architects. Under the Muslim influence and direction, the dome builders of India attained mastery over this form.

During the second quarter of the sixteenth century, the Mughals, emerged as great patrons of Islamic art in India. It was the golden age of building art in India. Babar the founder of the dynasty introduced some new elements in his constructions on the line of Ottoman style, in his buildings at Agra and Delhi. Akbar's strong link with Hindus enabled him to introduced more Hindu elements in his constructions, as seen in Jahangir Mahal in Agra. The splendid mausoleum of Humayun near Delhi built during Akbar's time, distinctly Persian in style where the narrow necked dome make first appearance in India⁵. The Buland Darvaza in an architectural marvel in Akbar's palace city at Fatehpur Sikri, is the highest of Indian gateway and the largest in the world. Here, marble and stone are freely intermixed. Emperor Jahangir also has produced some structures of rare beauty. During the reign of Shahjahan the Indo Persian style attained supreme beauty in Tajmahal, the Mothi Masjid, Pearl mosque at Agra and the palaces at Delhi. The Taj is a noblest monument ever erected

to a man or woman. It was constructed to honour the memory of Shajahan's beloved wife Emperess Arjuman Banu Begum - Mumtaz Mahal. The long reign of Aurangazeb (1659-1707) marked a decline in art and architecture.

In many places the modern architects have effected a graceful compromise between Hindu and Islamic architecture by combining Persian domes and arches and Hindu or Half Hindu columns. Such excellent examples in civil and religious structures are seen in thousands throughout India. Thus the story of Indo-Islamic architecture ends as it begin with the subjugation of foreign innovations.

This is not all about Indo-Islamic architecture. Tamil Nadu has a different style of Islamic architecture that hitherto had not attracted the attention of art historians. It presents a different story to the study of art history of India.

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CHAPTER VI

ISLAMIC ARCHITECTURE OF TAMIL NADU

SOURCES

The influence of the Islam was felt in the peninsular India from the very early years of Hijira. Long anterior to the wave of the invasion of the Muslims into northern India, Islam was well rooted in the soil of this region, and by about eighth century A.D. there was a considerable population of Muslims, vast majority of whom were converts from Hinduism. They followed the tenets of Islam and lived in the larger society with harmony. This was the case both in the west and the east coasts of the region. The east coast, also known as Mabar to the Arabs and Coromandel to the Europeans had well established Muslim settlements along the stretch of the port towns even in the eight century A.D. Our study on Islamic architecture is limited to the territories of the present day Tamil Nadu.

The people who embraced Islam, the Muslims, looked for a place for worship in their towns and villages. Prayer for five time a day is one of the pillars of the faith of Islam and the Muslims have to fulfil this religious obligation in their daily life. As already pointed out a Muslim can perform his prayer in any open space but still he wanted a place free from the disturbance of the day to day human activities. It is but natural that every group in the society wants to have a separate identity in every walk of its life. Similarly in the religious aspect also the Muslims wanted a separate place of worship, like the temples of the fellow religionists the Hindus. In view of these sentiments, places of worship called 'Palli' came into being in the Muslim settlements. (Palli in Tamil meaning a place of worship in general. In the case of Muslims it is the mosque. The Jain place of worship also called Palli). The early mosque or palli was in the form of a small mandapam, as found in the temples, supported by massive pillars, made in local style of architecture, but care was taken to avoid all sculptural representation.

The early Arab Muslims who migrated and settled along the coastal towns of the east coast and who are considered to be the progenitors of the Islamic society in the region, had no architectural ambition. But when the need of a place for worship was felt the Arab Muslims who had seen the early mosques in the Arab territories-simple structure similar to the plan of the residence of the Prophet Mohamed-they were guided by this in the construction of the mosques in their new settlements. When the local artisans were engaged for the construction of mosques they followed their traditional style of construction-the Dravidian style-but all kinds of figures were avoided. In all other aspects these mosques present a form of temple mandapam. The entire structure was built of stone. Such early mosques were known as Kalluppalli (Kal+Palli =Stone Mosque). It will be interesting to

note that the early structural temples of Tamil Nadu were called as Karrali in the inscriptions (Kal+Tali = Stone temple. Tali means temple) The Kalluppalli is covered by walls on the three sides and the eastern side is general by left open. The southern and northern walls had one or two door ways according to the size of the building. Such entrance looks similar to the side entrance with thoranas in the ardhamandapam of a temple. The western wall in the centre is marked by a niche, the mihrab, and it is always square inside like its protrusion outside *The square mihrab is one of the characteristic features of the early mosques in Persia.* Semicircular shape in mihrab is a later introduction. (curved back mihrab was first introduced in the mosque of the Prophet at Medina in A.H. 99/708-709 A.D.). On the left side of the mihrab there is the mimber (with 3 steps) from where the khazi delivers the sermons during Friday prayer. There was no representation of minars or minarets. The hall was supported by massive pillars made in traditional indigenous style and the ceiling covered with stone slabs, the intervening space between the pillars supported by beams. The cornice of the ceiling was typical as in mandapam of the temple. Thus in the construction of the earlier mosques the elements of the indigenous Dravidian style of architecture was followed in toto. To put it in short, if the mihrab and the mimber are absent at a Kalluppalli it is only a mandapam as found in a temple. So all the early mosques in Tamilnadu were Dravidian in construction and Islamic in form.

The local artisans who were well trained to work with stone in the temple construction, could not visualise a different structure for the mosque and followed similar patterns and craftsmanship of the temples in the construction of the mosques also. Further, the adherents of Islam who were converts from Hinduism took such constructions kindly and were satisfied with them. Moreover the true Islamic special forms of constructions also were not felt in peninsular India at that time, although there was continuous flow of people from the Arab world due to the flourishing seaborne trade. This pattern of construction was in vogue for centuries in Tamil Nadu. The local rulers also patronised such constructional activities.

From the pattern of construction, the materials used therein leads us to infer that the materials were prepared for this purpose specially. Many such small structures, the Kalluppallis might have been constructed along the stretch of the east coast from Colochel in Kanniyakumari to Pulicat in the north and also as well as in the hinterland. But no such very early structural mosque survives in the coastal belt of Tamil Nadu. Most of them might have been perished due to the ravages of nature. Many of the mosques in the coastal belt of Kayalpattanam, Kilakkarai, and Nagapattanam could have been destroyed by the Portuguese in 15th century who came to India to hunt down the Muslims. It is said that the Portuguese do not scruple to destroy mosques for the construction of churches . However the earliest one such mosque (Kalluppalli) in typical Dravidian style, survives at Tiruchirappalli, near

Uraiyur, the then capital of the Cholas. It was constructed in the year 734 A.D, and is in good state of preservation. The Arabic inscription in the mosque attests this fact. When we come across such a mosque of eighth century even in the hinterland of Tamil Nadu it can be safely surmised that many such mosques might have been in existence in the coastal belt of the east coast and we are not fortunate to get the traces of such structures.

The tradition of mosque building activities continued in Tamil Nadu in accordance with the indigenous style. Kayalpattanam, one of the earliest Muslim settlements on the east coast, offers us ample evidence in this respect. Tamil inscription found in some of the old mosques here dates from tenth century A.D. They testify the existence of very old mosques in the area in the typical style of the Kalluppalli, continuously up to 14-15th centuries .

Though Islamic architecture was introduced in north India at the beginning of the twelfth century A.D. the southern region, including Tamil Nadu, was unmoved by this architectural revolution. Islamic architectural style came to Tamil Nadu along with the invasion of the Muslims from Delhi in the first quarter of the fourteenth century. Malikafur, the commander of Alaudin Khalji, the Sultan of Delhi, invaded Mabbar in the year 1311 A.D.. He came up to Madurai and it can be said that it was a raid for booty rather than political. Malikafur's invasion did not make any lasting impact either in religious aspect or in the architectural field. Some historians are of the view that Malikafur went up to Rameswaram and constructed a mosque there. But evidences are wanting for this statement since Amir Khusrau, the court poet of Alaudin Khalji, the lone writer about Malikafur's Mabbar invasion does not mention any ride up to Rameswaram. Modern researches have established that Malikafur did not go up to Rameswaram . But the subsequent establishment of Sultanate at Madurai, a branch of Delhi Sultanate, in 1323 A.D. brought the influence of Islamic architectural style here. Domes and arches were introduced in the constructions of the Sultans of Madurai. **Dome appeared for the first time in Tamil Nadu in the tomb of Alaudin Udawji (1338-1339 AD) and Alaudin Sikandar Sha (1372-73 AD) at Madurai.** But the elements of this style did not extend beyond Madurai and remained isolated and forgotten at the exit of Sultanate of Madurai by about 1378 A.D.. In these constructions of the Madurai Sultanate the Dravidian and Islamic art mingled freely and present a good start towards the subsequent development of the Islamic style in the region.

For about next two centuries there was no much progress in the spread of Islamic architecture. The next stage in the evolution of the style was due to the sway of the Sultans of Bijapur in the northern districts of Tamil Nadu during the second quarter of seventeenth century. Ginjee in South Arcot district, became the seat of the Bijapur Sultans and true, well developed Islamic style came into practice.

The Bijapur style developed into the most aesthetically and constructionally competent manifestation of architecture. The Bijapureans concentrated their energies exclusively on architecture and allied art. The Adilshahis of Bijapur proposed to be of Turkish origin and accordingly the symbol of the crescent is born in the finials of their larger monuments. The Bijapur provincial style was fully matured. Chief among them and the all important feature, the dome, which is almost spherical in shape and rises out of conventional petals at its base. These forms were repeated to a small scale as an ornamental finish in the turrets. This is a prominent element in the style. The shape of the arch is also distinct, it has lost its angularity and assumed more sarnity and grace. The typical Bijapur arch is of four centered variety. Pillars are rare in the architecture of Bijapur, masonry piers usually rectangular in section. The cornice remarkable for its size and projection and its closely ranked elevated brackets. Tall minar shaped turrets rise from each angle of the building and the upper storey carry the shapely bulbous dome. The construction of ceiling is ingeniously contrived by means masonry formed joggle jointed and this appear to have visible support. These characteristics are seen in most of the monuments of this period and also in the subsequent times.

When the Nawabs of Arcot took over Carnatic with Arcot as headquarters in the last quarter of the sixteenth century, Islamic style of architecture came into prominence in Tamil Nadu. During the rule of the Nawabs, a large number of mosques and tombs were constructed in and around Arcot and adjoining towns. Domed structures were constructed extravagantly and Arcot region deserve a special mention in this regard. In constructional style the monuments of Arcot look more like those of Bijapur, but the area became the testing ground for all forms and norms and we also find new innovations due to the combination of different schools of the Islamic styles and as well as the Dravidian the Islamic styles and as well as the Dravidian. The style and the building activities were widespread throughout Tamil Nadu and mosques and tombs were constructed in many places in the southern districts of Tamil Nadu. As far as Tamil Nadu is concerned only during seventeenth and eighteenth centuries more Islamic monuments in true Islamic style arose, in them the Dravidian style went hand in hand. The patronage of the Nawabs of Arcot accelerated such a movement.

Even in the 17-18th centuries the Dravidian style dominated in the construction in Islamic monuments. Materials required were collected and designed for this purpose. When the local masons were engaged for construction of the mosques they looked them also like a temple and imprinted their artistic skill in the traditional way and introduced special features to the wishes of the Muslim patrons. It is interesting to note that the early churches in southern districts like Thirunelveli and Kanniyakumari were constructed in Dravidian style. Thus the communities unified before art. Some historians have put it incorrectly that in Tamil Nadu also the temples were demolished and the materials were used for building

mosques and tombs. Still some other have put it that temples were converted in to mosques. Such events may be very rare or isolated. A survey of the Islamic monuments in Tamil Nadu in general show that the materials, stone blocks, pillars, beams etc., were specially made for the purpose. For example the pillars in all the mosques are in typical Dravidian style but there is no sculptural representation since they were made for Islamic structures. The people of Tamil Nadu respected and loved the arts irrespective of religious faiths and were fond of constructing their religious edifices in their own local style engaging local artisans. Hence we find many mosques built of stone from basement to ceiling in indigenous Dravidian style and Juma masjid at Killakkarai is a typical example for this which was constructed only during the last quarter of seventeenth century.

The synthesis of the two styles the Dravidian and Islamic took place in the amalgamations of which the southern artisans displayed exceptional skill. At this stage entirely a different style intruded as prevalent in the countries of Europe and presented a Gothic effect as seen in Thirumalai Nayak Mahal at Madurai. It is a combination of Islamic, Dravidian and Gothic styles. Similarly the palace complex at Thanjavur is also a combination of many styles with dominant Maratha style but is less coherent in composition and less restrained in decorative treatment. Similar constructional styles are seen in the royal palaces of various minor dynasties that ruled Tamil Nadu in the modern period. Vaulted roof structure became very prominent during this period. During the British ascendancy the desire to blend western ideas with Indian forces grew. The result was a melange some times outlandish of borrowing from styles ranging from the classical to the late Mughals. The Madras university Senate Hall, the palace complex of the Nawabs (present Chepauk Office Complex) Amir Mahal, the High Court, and various other public buildings found at Chennai are typical examples of this Indo-Islamic (Seracenic) style.

Coming to the modern period the construction of mosques became an important activity of the Muslim builders and domed structures are in minimum. In towns and cities with larger Muslim population a number of mosques have been constructed. Modern masonry techniques have been into practice in which brick and lime mortar are used freely. Arches became universal but less aesthetic and artistic. Ceiling was covered with vaulted roofs instead the horizontal stone slab ceiling. The pillars assumed different shapes, square and round. The walls were polished with lime paste mixed with egg yolk. Minars and minarets became ornamental. In most of the mosques the front face looks majestic with two minars. But mosques with four minars and many minarets in the parapet walls are also met with. In some mosques a single minar is also seen. But all such constructions are due to the local needs and the taste of the builders with lesser clarity and beauty.

Still modern and in our own contemporary period the mosques are cement concrete structures. The core of arches, minars and domes are fabricated with iron and steel and covered with cement mortar. The ceiling is constructed with cement concrete. The whole structure present a lesser beauty. Tanks for ablution finds place in all the mosques. A modern mosque also serves as a religious centre. Islamic form of construction is intended not only for royal and religious usage but it also came close to the appreciation of common man. Arches in different forms and shape are constructed in modern residential buildings although it is of lesser craftsmanship

Thus the early mosques in Tamil Nadu which appeared in the eighth century A.D. were Dravidian in conception. Local Hindu artisans constructed such structures for the Muslims and they were at liberty to use their local traditions with which the Muslims were satisfied. At a later stage when the Islamic architectural style was introduced in the territory, the Dravidian style amalgamated with the Islamic and mosques and tombs were constructed with characteristics of both. Hence the Islamic architectural style as found in Tamil Nadu is unique in the art history of India, and it can be aptly called as *“Indo Dravidian Islamic Art”*.

A detailed survey and field study was undertaken in many towns of Tamil Nadu. There are hundreds of mosques and tombs in Tamil Nadu constructed over a period of centuries and cataloguing all of them will be voluminous. However a detailed description of some of the mosques and dargahs right from eighth century A.D., are given here for the better understanding of the Islamic architectural style that prevailed in Tamil Nadu and its development through ages. For this purpose the more important places of early Islamic settlements in the coastal belt, trade centres and Islamic political power centres in the hinterland were chosen for the study.

RELIGIOUS PRACTICES

A short note on the religious practices and customs that are followed in the mosques and the tomb shrines (dargahs) will not be out of place here since it will explain the purpose for which they were created.

The mosques are the places of worship in accordance with the tradition (or sunna), customs and manners of Islamic life where the Islamic principles are followed strictly. The mosques are the symbols of Islamic religion as well as the creations of Islamic art. The people living adjuscent to a particular mosque constitute a group called Jamath and they themselves elect a muthavalli who will be the head of the trustees of the mosque. The muthavalli is more or less the leader of the community in that particular area. The Jamath committee under the presidentship of the muthavalli is responsible for the administration of

the mosque and its properties. The Muslim philanthropists vie with one another in offering donations in cash and kind for the maintenance of the mosques as well as for the construction of new mosques.

The divine law of Islam prescribes five times prayer daily. 1. Fazar or morning prayer from 5.00 a.m. or from dawn of the day to sun rise 2. Zohar or mid day prayer from 1.00 p.m. to 2.00 p.m. 3. Assar or afternoon prayer from 4.00 p.m. to 5.30 p.m or till sunset. 4. Magrib or sunset prayer 6.00 p.m. to 6.30 p.m. or usually after the sunset. 5. Iysha or prayer before resting to bed 8.00 p.m. to midnight. In older days the time was calculated approximately with the help of the position of the sun, stars, call of the birds and by the bloom of the flowers. Each time the people are called for prayer to the mosque by reciting azan or call for prayer by the mouzzene. The approach of the time of the prayer is also conveyed to the people by drum beat (Nagara) in some places, before the call for prayer is given. The mouzzene recite the azan or the call for the prayer from the high place in the mosque, the minar, in those days. But in modern times of scientific advancement, audio system are fixed in the minars for the call of the prayer. On hearing the azan the people congregated and make ablutions or wuzu, i.e., washing of hands, mouth, nose, face, arms, head and back of the neck and feet. After the ablution they pray by standing in rows in military fashion. There is no distinction of position, colour or rank inside the mosque during prayer. Besides a religious centre the mosques also serve as educational centres where Arabic education and Islamic theology are taught to the children. The community panchayat is also held in the mosques.

The tomb shrines where the Muslim holymen who are known as Wali or Aulia or Antavar (lord) are buried called as Dargahs or Tykhas. In the earlier phase these shrines served as a force in the expansion of Islam. With in these shrines the Muslim religious life is more flexible and accommodative rather than at the mosques. Further these shrines have moved between the high Islam and the supposedly humble folk tradition of Muslim masses. The worship that takes place in these shrines tend to draw upon the local religious vocabulary and local style of verses, music etc., transmitting Muslim teachings in a form which can most easily transcend the frontal boundaries of the sect and community.

The dargahs are revered as places of power, a repository of barakkath (blessings) and boon and a source of miraculous cure and resort for pilgrimage. The Aulia entombed in a particular shrine may be a learned man, a scholar, a teacher, a missionary, a polemicist, a poet or a Sufi, whose original teaching place become a place of devotion and pilgrimage after his death. It is believed that apart from being learned holymen and missionaries such saints were also great hakims (Physicians) and masters in occult science and had powers to perform karamath (miracles). The character of such saints attracted the masses towards Islam.

According to Islamic tenets the Muslims can venerate such saints and missionaries since they are seen and shown as dear to Allah. In that a Muslim can perform a ziarath (homage to the dead) in the shrine of the saint by reciting some verses from the Holy Quran (i.e. to plead with the Almighty to give an eternal peaceful life to the saint) but in due course of time the saints, holymen and Wali came to be regarded as men of God and their birth and death anniversary came to be celebrated as Kanthoori or Urus.

The Urus festival was introduced in south India during the reign of Bahmini Sultan Ahamed Sha I (1423 AD) but it was celebrated as the death anniversary of the king. In the course of time, it became a festival for the Muslim saints also and variously called as Kanthoori, Urus and Santhanakkudu festival (Sandal anointing festival) much in the fashion of the Guru Pooja to a Hindu Savant. During the Kanthoori festival the poor are fed. But in the Tamil region, in later periods the celebrations were subjected to more Hindu influence.

During the Kanthoori celebration a pot of sandal is carried to the dargah in a decorated car in procession, with music, amusements and fireworks and the people on the way pay respect to the sandal pot. This is much in the fashion of a ratham in which the Hindu dieties are taken around the streets for the worship of the devotees. At the close of the procession the sandal pot is received with respect in the dargah and the sandal is anointed to the tomb of the saint. However this custom might have been introduced in the dargah worship in Tamil region at a very later period.

Muslims flock to these dargah shrines like the bees to sip the sweet honey where mental and physical afflictions are soothed and healed and all supplications are met. Dargah shrines at Nagore, Ervadi, Madurai, Kayalpattinam etc. have become asylum for psychiatric patients irrespective of religion. Muslims visit the dargah during the Kanthoori festival and also on Thursdays and Sundays of the week. They offer flowers, incense and sweets and plead for the fulfilment of their desires and vow to contribute their mite. They offer money and various kinds of votive offerings in fulfilment of their vows.

Another important cultural aspect is that Hindus in large number (along with the Muslims) visit the dargahs and they also believe in the miraculous power of the Muslim saints. They also offer various kinds of materials as offering with veneration. In the worship in the dargahs both the Hindu and Islam religions fluctuate to the extent possible which will go to show that culture has no barriers. Like the Muslim rulers local Hindu rulers also have endowed liberally to the mosques and dargahs.

Almost all the celebrations, offerings and practices that are followed in the dargahs are much in the Hindu fashion. The influence on Hinduism on Islam is an interesting subject

for study in this connection. The Dravidian form of worship seems to have appealed more to the Muslims of South India. The reason for this is that most of them are converts from Hindu faith and such practices and worship (in dargahs) well suited the heritage of the majority of these converts. Thus along with the Dravidian-Tamil social customs of the Muslims of Tamil Nadu the Dravidian-Islamic architecture present a panorama in the history of Tamil Nadu⁷.

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CHAPTER VII

ISLAMIC ARCHITECTURE IN TAMIL NADU

ISLAMIC BUILDINGS-MOSQUES, TOMBS AND DARGAHS

(8th Cent. A.D. to 14th Cent. A.D.)

Mosques, popularly called Palli or Pallivasal in Tamil were constructed in large numbers in the Muslim settlements. But most of the early mosques have perished, only a few survive. The tradition of building mosques and tombs continued through the ages to the present day. Building tombs in memory of rulers and saints was introduced only from 14th century in Tamil Nadu. There are hundreds of buildings relating to Islamic religious order throughout Tamil Nadu constructed in various periods. There are also many secular buildings in Islamic style built by the Hindu rulers. It is very difficult to catalogue and study all of them. However we have identified some important buildings during our survey and a brief description of them is given here. For the convenience of our study we have classified them under two sub-headings. 1) The earliest mosques and tombs constructed between 8th and 14th century. 2) Mosques, tombs and secular buildings constructed after 14th century. In the former, the style of construction is nearly Dravidian and in the later we find a combination of different styles, particularly Dravidian and Islamic.

In this section a few important mosques and tombs (dargahs) that were built between 8th century and 14th century are described. It is to be noted that almost all such ancient mosques have been renovated several times and new structures have been added in front and around the old structure and we could not get the view of the front elevation of old ones. Hence the interior view of these old structures alone could be produced here where ever possible.

KALLUPPALLI - TIRUCHIRAPPALLI

Tiruchirappalli is the headquarters of Tiruchirappalli district. Uraiyur, a sub-urb of the town now, was the capital of the Cholas from 2nd century A.D. and continued to be an important city in the history of the region. Since it was the capital city of the Chola kings. the Arab traders frequented this town for their trade and after the birth of Islam they came as Arab Muslims.

Though trade was the main concern of the early Arab Muslim traders they also faithfully preached the teachings of Islam among the people and a large number of people embraced the faith. Thus in the hinterland of Chola country a Muslim settlement could have emerged. For their prayer a small mosque or Pallivasal, popularly known as 'Kalluppalli'

was constructed in the year A.H. 116/734 A.D. This is the earliest surviving Islamic-monument-Mosque-in Tamil Nadu. This mosque - Kalluppalli - is located near the Kottai Railway Station at Tiruchirappalli.

This Kalluppalli, the mosque, looks like a small mandapam about 25' x 15' in size built in granite. The mandapam is supported by six pillars. The pillars are in typical Dravidian style-square at the base, octagonal in the middle and square again (Fig-15, 16). There is a mihrab in the western wall and it is arched and now semi circular. There is a mimer on the left side of the mihrab. The ceiling is covered with granite slabs.

According to the Arabic inscription in the rectangular granite slab above the mihrab, this mosque was built by one Mohamed Ibn Hameed Ibn Abdullah in Hijiri 116 corresponding to 734 A.D. Further the names of the four Khalifas, Aboobakar, Umar, Udhuman and Ali are also mentioned in the inscription. The inscription is archaic in character and accepted by scholars to belong to 8th century A.D. (Fig-17).

Even though this is a small mosque seems to have been subjected to renovation several times. The mihrab seems to have been modified in recent past because the mihrab in an early mosque was only square in shape. Two minars have also been constructed recently on the back wall of the building (Fig-18). Further Tamil letters of 10th century are found here and there in some of the granite blocks in the walls and these might have been taken from the adjoining sites during renovation process. However the pillars and the form of construction are Dravidian in style. Inspite of the additions and renovations the original architectural style is well preserved. We can safely conclude that the early mosques in Tamil Nadu were constructed in similar plan.

This small mosque is a landmark in the art and religious history of Islam in Tamil Nadu.

KARUPPUDAIYAR PALLI - KAYALPATTANAM.

Kayalpattanam, in Thirunelveli district, was one of the earliest Muslim settlements in the peninsula. The proximity of the place to the west coast and the seaborne trading activities in the region brought the early Arab Muslim traders here and this paved way for the Muslim settlements. Korkai, the ancient pearl port of the Pandya country is very near to Kayalpattanam. Kayal, a few miles south of Korkai and adjacent to the present kayalpattanam town, was an important port in the medieval period. Abdul Razack, Niclolas Conti, Varthama and Barbosa refer Kayal as a prosperous port city. All ships from west touched this port. Horses were brought from Arab countries and trade on this was very brisk

here. A large number of Muslims lived in this port city. Kayal of the medieval period is now called the old Kayal. With the capture of the coast by the Portuguese in the year 1532 Kayalpattanam gained importance as the port of this region. Kayalpattanam was also known as Sonagapattanam.

There are some old mosques in Kayalpattanam, which are the important examples of early Islamic religious structures in Tamil Nadu.

Karuppudaiyar Palli (Mosque) which was near the sea shore has been totally destroyed and its plinth alone remains. A modern simple structure is constructed now in the plinth. According to an inscription found in this site (Inscription No.1 in the appendix) Sri Vira Pandya, the Pandya king, had endowed devadanas - landed properties - for the maintenance of this mosque, called Karuppudaiyar sonava palli (sonavan - Muslim) and also for the conduct of five time prayer (Anjuvanna Thozhuhai). (Anjuvannam was the trade guild of the Muslims and the members are known as Anjuvannam or Anjuvannathar). On palaeographical grounds this inscription is said to belong to 10th century A.D. On the strength of the inscription it is said that a mosque might have been in existence in this site in the 10th cent. A.D.

KADARKARAI PALLI - KAYALPATTANAM

Kadarkarai Palli (sea shore mosque) was another ancient mosque at Kayalpattanam. It was nearer to the Karuppudaiyar palli. This mosque has also been totally lost. According to the foundation inscription found in this site (inscription No.2) the kadarkarai palli was intended for the Muslims who were in pearl fishing and its trade and gives details about the endowments made by the Pandya king in the 13th century A.D. The king is identified as Jatavarman Kulasekara Pandya (1190-1224 A.D.) because the inscription mentions his title poovinkizhathi. It can be said that the mosque might have been in existence even prior to the date of this inscription. Since the mosque was very near to the sea, it might have been ravaged due to the natural fury or in the engagements with the Portuguese.

IRATTAIKULAM PALLI - KAYALPATTANAM

Irattaikulam Palli is also one of the ancient mosques in Kayalpattanam which may be assigned to 13th century on architectural style and also by the presence of fragmentary inscriptions of 13th century.

It is said that there were two kulams (tanks) in front of this mosque and hence the name. This mosque is a simple structure in the form of a mandapam (Fig-19) and it is

supported by six pillars inside. The ceiling is covered with granite slabs. The intervening passage between the pillars is supported by beams. The whole structure is built in granite. There is a mihrab and mimber (Fig-20). The mihrab is semi circular inside and protrudes as a square outside (Fig-21). There are doorways on the southern and northern walls with thoranas (Fig-22). The cornice adhistanam and pilasters of the mosque present a typical Dravidian style.

When this author visited this mosque about fifteen years ago, was able to see the pillars inside the hall in typical Pandya style with very high decorative motifs with all the ingredients of a Dravidian Pillar (Fig-23). But now the pillars are plastered with cement mortar all around and the ornamentation up to podhigai is totally covered giving a clumsy appearance (Fig-24). Similarly the square shape of the mihrab inside is also restructured to semicircular with an arch. Overenthusiasm has taken away the beauty of the carvings and ornamentation and thereby the antiquity of the mosque is lost. However the external portions remains without any renovation.

A plan of this mosque seems to be the typical one of the early mosques in Tamil Nadu. Many other early mosques at Kayalpattanam and other towns in the coastal belt are in the same plan. A survey and study of these structures reveal that this was the favoured plan for the construction of the early mosques in the region.

AHAMED NAINAR PALLI-KAYALPATTANAM

Ahamed Nainar Palli is another ancient mosque at Kayalpattanam. It is also similar to Irattaikulam Palli in plan and construction. The original structure built with granite is small in size with six pillars inside and the pillars are very simple in square and hexagonal in alternate. (Fig-25,26) over a period of time the mosque is enlarged in all directions without altering the original structure But even in the later constructions the pillars are made in typical indigenous Dravidian style. The modern construction bear arches. The front side is given a face lift with minars and a dome during renovation.

KODIMARATHU SIRU NAINAR PALLI-KAYALPATTANAM

The Kodimara Siru Nainar Palli is another ancient mosque at Kkayalpattanam. It is similar in plan like the previous ones. The Pandya king Arikesari Parakrama Pandya (1422-1461 A.D) has liberally endowed for the maintenance of this mosque. The mosque is mentioned as Thurukka Nainar Palli and Sonakappalli in this inscription (Inscription No.3). It has been renovated several times and new structures have been added around (Fig.27,a,b),

In this mosque we find another inscription which is of great value for the sociological study of the Muslims of this town. This inscription (inscription No.4) tells us that the rate of dowry to the bride grooms was very high and hence the poor cannot afford to such a huge amount hence there were many girls remaining unmarried. For the convenience of all sections of the society the Muslims of this town fixed a minimum amount as dowry to the groom and sridhanam to the bride. This inscription is assigned to 13th century A.D. and this is an important social document of the community.

KOMAN MOTTAIAR PALLI-KAYALPATTANAM

Koman Mottaiar Palli is yet another old mosque at Kayalpattanam.

This mosque is also similar in plan as the previous ones. The original old structure is in typical Dravidian style (Fig-28). *Here the mihrab is square* inside, a fine example for the early mosque (Fig.-29,30), thus preserving the original construction. The Pillars are very simple in square and hexagonal. Without altering the original structure of the prayer hall a parapet wall has been raised above the cornice in the roof. In the course of time new halls have been added in the front portion of the mosque to give a modern appearance. A small mandapam has also been added in the additional construction which looks like a mani mandapam in a temple and this was intended for the call of azan.

JUMA MASJID-KAYALPATTANAM

The Juma Masjid at Kayalpattanam is said to have been built in the year 843 A.D., according to traditions and a later inscription. But another inscription states that it was constructed in the year 1336-37 A.D. (Annual Report of Indian Epigraphy 1949-50 No.375). However this mosque is one of the very ancient mosques in the town, probably, renovated and enlarged in 14th century. This is an impressive monument in the town. The prayer hall is very big with 120 pillars (Fig - 31). The pillars are square and hexagonal in alternate (Fig-32). The original square mihrab is altered to semicircular shape inside (Fig-33) but remain square outside. There are two entrances each in the north and south. The external walls are constructed with pilasters in typical Dravidian style. The adhishtanam looks like that of a temple. In the front end of the original prayer hall in the central portion, a small hexagonal mandapam like structure is found with well ornamented pillars with attractive podhigai and it is crowned by a dome (Fig-34,35). It is said that in this place there was a tank for ablution. This mandapam gives a grand appearances to this mosque. New halls are constructed in the front portion of the old hall but even here the pillars are in conventional type. The arches in this halls are very late addition (Fig-36).

In the premises of this mosque there are many epitaphs which are of historical value to study the religious history of the area and await attention of the historians.

JUMA MASJID - PERIAPATTANAM

Periapattanam in Gulf on Manaar in Ramanathapuram District was a flourishing port town in the medieval period. Scholars are of the view that this place could be the Pattanam or Fitan of the medieval travellers. It was a busy passage in the maritime trade route to Srilanka from Coromandel coast and was an early Muslim settlement.

The old Juma Masjid which is situated near the sea shore is a grand old structure in Dravidian style. It looks like a big mandapam of a temple supported by pillars and beams. (Fig-37,37a) The ceiling is built with granite slabs. The well ornamented massive pillars are in Pandya style without any sculptural representation. These pillars are similar to the pillars in Kayalpattanam Juma Masjid. The mihrab modernised inside, the exterior retains the old square structure. There are three entrances in the east, south and north and still with the fine original wooden doors. Additional halls have been constructed allround but the early original structure and pillars are left undisturbed. This is one of the early mosques in the region.

JUMA MASJID - PULICAT

Pulicat is one of the early Muslim settlements on the north end of southern Coromandel coast. According to the tradition and an archaic Arabic Tamil book kept in the old Arabic college here, the early Arab Muslims fearing the tyranny of the rulers in Arabia came in ships and settled at Pulicat. But Pulicat was a textile centre and the products were in demand, flourishing trade on such commodities might have brought the early Arab Muslim traders to this region and from here they traded across the seas. However, Pulicat has an antiquity of Islamic settlement. The early Muslim settlement could have situated on the seashore itself, since, we find a decayed mosque and old structures near the shore. Now this area is inhabited by the Muslim fishermen. The advent of the Dutch in the area came as a challenge to the Muslim traders and their trade activities reduced.

The Juma masjid here is an old structure. The area was the colony of the Muslim maritime traders. The mosque is built of stone - Kalluppalli (Fig.38). The pillars are high, square at the base and top and 16 faced at the middle (Fig.39). The ceiling is also made in stone slabs. The mihrab is ornamented with pilasters, semi-circular inside, but square in shape outside. There is a cloister on the northern side of the building. The old structure is

kept undisturbed as a symbol of early Islamic Dravidian Architecture. The early Arab and as well as the Tamil descendency can be well studied among the Muslims in this coastal village.

JUMA MASJID - VEDALAI

Vedalai, in the route to Rameswaram is also one of the important early Muslim settlements. It was a port with vast trade with Srilanka. The maritime Muslim traders of Vedalai had to encounter the Portuguese and lost every thing in the second quarter of sixteenth century. The celebrated Kunjali Marakkayar of Kerala fought on the side of the Tamil Muslims with the Portugues from this port.

We could not find very old mosque here. Most probably they might have been destroyed in the Portuguese encounter. The present Juma Masjid here is a fine edifice in Dravidian style a structure of eighteenth century like many other mosques in the near by Kilakkarai. (Fig.40).

KATTU MAGDHUM PALLI-KAYALPATTANAM

Kattu Magdhum Palli is on the highway to Kayalpattanam and Veerapandian Pattanam. It is nearer to the sea shore. The area is called in the inscriptions here as Sunganathapuram, since the place might have been a place for Sungam (Toll) collection from the maritime traders. According to an inscription of Maravarman Sundara Pandya I (1216-1238 A.D.) here, this place was also called Sonadukondanpattanam and the Pandya ruler has made liberal endowments to the mosque here known as Sonava Pillar Palli. This place might have had a large settlement of Muslim maritime traders.

This territory came under the rule of Venadu in the 14th century A.D.. According to an inscription in the pillar in front of this mosque (Inscription No.5) (Fig.43) Udayamarthandan, the ruler of Venadu (1383-1444 A.D.) renamed this mosque as Udayamarthanda Perumpalli and the khazi of the mosque Aboobacker was also christined as Udayamarthanda Khadiriar. The ruler also ordered that a portion of the toll collected in the Sonadukondapattanam port (may be Kayalpattanam) for the maintenance of this mosque (Annual Report of Epigraphy 1964 No.311). This shows that how the Hindu rulers patronised Islam and its religious institutions and the religious harmony that prevailed.

The present name of the old mosque is dargah or tyka of Syedina Muthu Magdhum Wali. The original old mosque, a small hall with four pillars inside (Fig-41) is altered over

the years and converted in to the tomb shrine of the said saint. The mosque is similar in plan like other ancient mosques in Kayalpattanam. The pillars are in typical indigenous style (Fig-42). The mihrab is covered and the entrance in the north and south are closed and only the eastern entrance is opened. The four sides are extended with pan tailed verandah. On the four corners of the roof small minarets are erected. Thus the mosque of the 13th century has been converted in to a dargah in the later period. However this mosque is an important monument in the history of Islam in this region.

MUHYIDDHIN JUMA MOSQUE - KULASEKARAPATTANAM

Kulasekarapattanam was an important minor port in Thirunelveli district. This place was also one of the early Muslim settlement. The Muhyiddhin Juma Mosque, here, is similar in plan like the other early mosques at Kayalpattanam. The mosque has been renovated but the original structure is well preserved.

SYED SIRAJUDDIN (WALI) DARGAH - KULASEKARAPATTANAM.

Syed Sirajuddin (Wali) dargah is very near to the sea shore, here. The whole complex present the plan of a temple complex. The present dargah, which was a mosque in the earlier times was converted in to a dargah. The main cell containing the tomb of the saint is, similar in plan like the other early mosques. Verandah has been risen around the cell, and a mukhamandapam. is also built in front, which are later additions. The construction of the style of the main cell, pillars, mandapam etc., are in typical Dravidian style. This is another example where the early mosque has been converted in to a dargah in the later period. This dargah attracts a large number of Muslims and Hindus since it is considered to be a healing centre for psychiatric patients. This mosque is the earlier in construction than the previous one.

The Mausoleum of Alaudin Udawji and Shamahudin Adil Sha, Madurai.

A very important stage in the development of Islamic architecture in Tamil Nadu came during the rule of Sultans of Madurai. Malikafur the commandar of Alaudin khalji stormed Madurai in 1311 A.D. but it did not bring any effect in the direction of either the spread of Islam or Islamic art. Madurai was annexed to the empire of Delhi during the reign of Mohamed Bin Tuglaq in 1323 A.D. (Journal of Madras University XI P.43). One Jalaludin Asan Sha was appointed as the governor of the province. Isami, the author of Fatuhu-s-

salatin, says that Jalaludin was the kotwal of Madurai (Fatuhu-s-Salatin, Isami, (Madras) P.46a) Jalaludin was loyal to his master for some years and taking advantage of Tuglaq's difficulties he proclaimed his independence in 1333 A.D. and struck coins in his own name. Thus in the year 1333 A.D. an independent Muslim Kingdom was established comprising most part of Tamil Nadu with Madurai as capital. Jalaludin was succeeded by Alaudin and he ruled from 1338 to 1339 A.D. The administration of Sultanate of Madurai was very confused and chaotic. The Sultanate of Madurai came to an end in the 1378 A.D. The last ruler Sultan Sikandar Sha was defeated by Hindu forces and he took refuge in the Tirupparankunram hills and was killed there.

Because of the continuous civil wars among the members of the ruling family the Sultans who ruled Madurai could not bring much either in Islamic religion or art. However according to Ibn Batuta, the new comers, the Sultans, from the north adopted the local customs of the region. He also says that there was no destruction of temples and breakage of idols. (Ibn Batuta Vol.IV P. 190).

Sultan Alaudin was buried at Goripalayam-Madurai on the banks of river Vaigai and a mausoleum was constructed in the site.

The mausoleum was constructed in the second quarter of the 14th century A.D. (Fig-44). It looks like a temple in Pandaya style but for the presence of the dome. The adhishtanam is high and the graves inside is approached by a flight of steps. The Kal (the main wall) is decorated with pilasters, in typical Pandya temple style (Fig-45,46,47). The koshtas on the three sides are flanked by pilasters but now the koshta portions in the wall are opened so that the devotees can have a look at the graves from outside. The main mandapam is surrounded by a prakara in all the four sides and is supported by typical Dravidian pillars (Fig-48) eight in each side and now the prakara is closed. The ceiling of the prakara is covered with granite slabs. A hall is constructed at a later period in the front side with arches but the pillars supporting the arches are made of granite in square and hexagonal (Fig-49). Small minars are erected in the corners of this hall. These additions might have been done during 17-18th century.

A bulbous dome is constructed over the main cell where the graves are situated. The dome is executed magnificently as in the monuments of the Sultans at Delhi. In the finial a metal kalasam is seen, probably a later addition (Fig. 50). Artisans who were trained in the construction of domes might have been brought from north. Thus the dome, a true ingredient of Islamic style of architecture, first appears in this construction in the Tamil Nadu region. The Dravidian architecture embraced a new style in to its fold and a new combined style Dravido-Islamic is well illustrated in the architecture of this mausoleum. This mausoleum shows the important development in the Islamic architectural history of Tamil Nadu.

There is an inscribed stone pillar on the southern prakara of the mausoleum. This inscription belongs to the period of Veerappa Nayak (1572-1595 A.D), the Nayak ruler of Madurai, who confirmed some earlier endowments given by the Pandya rule in the 9th century to this dargah (Inscription No.6). This shows the Nayaks of Madurai were tolerant to all religions and patronised all religious institutions. Further this inscription tells us the antiquity of Islam in the region.

A close look on the basement of the prakara reveals that the stones were collected for construction from the readily available sources. The alignments of stones are not in order in many places. Further there are some fragments of inscriptions in these stones and it is not able to connect them with this building. It is probable that such stone materials might have been collected from the near by decayed or abandoned temple sites, But the pillars, and other stone materials for the construction of the main mausoleum were specially made for this purpose with the help of the local artisans since the pillars or walls do not contain any sculpture or figures of gods.

One more small mausoleum like structure is also seen in the premises. It has a dome. But there is no any grave. It is open on all sides and has pointed arches between the pillars which is a later addition in the original structure. However this is also a structure of 14th century A.D.

Sikandar Sha, the last ruler of Madurai Sultanate is buried on the Thirupparankunram hill. His mausoleum also has a dome. But minarets were added to this structure at a later period.

We do not come across domes in any other early Islamic buildings up to this period. The earlier burial sites of rulers and saints were marked by small conical pillars (Fig-51). Further the art of dome building did not spread to other regions of Tamil Nadu since after the exit of the Sultanate of Madurai the Hindu Vijayanagar took away the Tamil Nadu region.

Thus the early phase of Islamic architecture in Tamil Nadu which commenced during 8th century A.D. was dominated with Dravidian elements and this tradition continued up to 14th century. The true Islamic forms and elements were introduced in the Islamic buildings after this period.

CHAPTER VIII

ISLAMIC ARCHITECTURE IN TAMIL NADU - II.

Building in Islamic Style from 15th Century (Mosques, Dargahs and Secular Buildings)

For about two centuries – 15th and 16th - the Islamic architectural style remained static in the Tamil Nadu region. No remarkable constructions were to be seen during this period. This is due to the dominant Hindu Vijayanagar sway. But the temple building activity gained importance.

The intrusion of the Deccani sultans in to Tamil Nadu region brought a new era in the constructional style of the region. The Bijapur Sultans gained political importance and position in the southern part of Tamil Nadu by about the middle of 17th century. Constructions sprang up in true Islamic style even though it was limited to a smaller area.

The Hindu rulers of the Tamil Nadu region included the elements of Islamic style in their constructions. The Nayaks of Thanjavur, Madurai and Ginjee introduced Islamic style in the construction of their buildings as it was freely followed in the constructions at Hampi, the headquarters of their political masters. In the palace buildings and towers the Nayaks introduced arches freely. The Nayaks of Madurai introduced the arches and domes in their royal buildings in Madurai and Tiruchirapalli. Among them the Thirumalai Nayak Mahal Madurai, Queen Mangammal's Audience hall at Tiruchirappalli are typical example of royal edifices that came up due to the influence of Islamic style. The Islamic style freely mingled with the local Dravidian style in all the sphere of constructional activities.

However it should be mentioned that the building of mosques and tombs was not very widely in practice during this process of royal constructions in the 16-17th centuries.

THIRUMALAI NAYAK MAHAL - MADURAI

The influence of Islamic architecture is well illustrated in the secular buildings of the Hindu rulers. They encouraged the Islamic style along with the local traditional style. Among such royal constructions the Thirumalai Nayak Mahal at Madurai is noteworthy.

Thirumalai Nayak, (1621-59 A.D.) the ruler of Madurai proposed an ambitious scheme in the construction of the Mahal of his palace popularly known as Thirumalai Nayak Mahal. It is an unique example in the annals of the art history of Tamil Nadu. He introduced in his palace the Islamic architectural elements such as arches, domes, along with the indigenous Dravidian style. The vaulted ceiling also gained prominence in the buildings

of this period. The individual mandapams were called by Islamic names in Mughal fashion. For example the mandapam in the eastern entrance of the palace was called Nawbath khana (from where the musical instruments were played to greet the dignitaries). We come to understand that there were about 18 kinds of musical instruments in use in the palace. At present the Nowbath khana is occupied by a school.

The remarkable building that survives today and attributed to Thirumalai Nayak is the Svarga Vilasam or Audience hall. It measures 235 feet long and 105 feet width. It consists of the audience hall at the western end and a open court yard in front of it and surrounding the open court, an arcade and pillared cloisters in the north and south side (Fig-52).

The pillars of the arcade rise to 40' from the ground level (Fig-53) while three rows of pillars in the cloister rise from a platform eight feet in height from the floor. The roof of the cloisters is terraced but in the centre, the roof rises to the vaulted dome of 70' feet height. The audience hall or Svarga Vilasam has five rows of pillars which rise to the same height of those of the cloisters. In the centre of the Svarga Vilasam is a big dome measuring 60' feet height supported by twelve columns forming a square 64' feet across. These columns have heavily foliated arches (Fig-54) and the square is connected by octagon by four other arches thrown across the corners in the square. An octagonal clerestomy is changed by similar device in to sixteen sided polygon which converted in to a circle above the cornice from where the massive dome rises (Fig-55). This dome is next only to the Gol Gumbaz at Bijapur and biggest in Tamil Nadu. There are two smaller domes to the north and south of this (Fig-56,57). Below the central dome sat the Nayak (king) in bejeweled throne during Dasara celebration.

To the north of Svarga Vilasam is the entertainment hall with highly decorated arches. Adjoining this hall is a domed hall which might have been the part of this entertainment hall (Fig-58). Most of the chunnam and stucco works were repaired in recent years but the originality of the work is well preserved.

The architecture of the Thirumalai Nayak palace has evoked some interesting remarks from art critics. Captain Lyon says, "the style of architecture adopted throughout this palace is an admixture of seracenic form with Hindu details which the native princes of India very generously adopted in the 17th century in their secular buildings. Generally it may be said to be deficient in their harmonious completeness which characterises the true Islamic buildings of Agra and Delhi and want the elaborate finish of the Hindu religious buildings but the combination is singularly picturesque and has often given rise to forms of great beauty. Unfortunately the style was never carried to its legitimate issue; it was invented in the eve of the decline of native supremacy and power and lasted a century and half, it

fell before the debasing influence of the European style of architecture". E.B. Havell remarks that, "this great palace was a beginning of new style, fusing in to one artistic entity, the individual characteristics of the three different cults now prevailing in India, Hindu, Islam and Christian". (E.B.Havell, Indian architecture 1913,p.210) Percy Brown says, "with the successful synthesis of the two influences, Dravidian and Islamic by the south Indian craftsmen in Thirumalai Naicks palace, a third influence, the European became apparent, while the builders competent to bring about a pleasing result when dealing with the two styles, are unable to assimilate and successfully combine in their composition, a third style, the occidental one" (Page.131).

Thus Thirumalai Nayak Mahal is a Hindu ruler's secular building with the domination of Islamic art.

PALACE COMPLEX - THANJAVUR

Thanjavur is one of the important historical city in Tamil Nadu. It was the cultural and political centre of the Cholas from 10th to 14th century. Later the Nayaks took over this territory and were followed by the Marathas. The Nayaks and the Marathas built many buildings in the palace complex here.

The palace is very large and rumbling collection of buildings presumably erected by the Nayaks. Neither beautiful nor well kept but still can claim some elements of grandeur. The chief sights of the palace are two darbar halls called respectively after the Nayaks and Marathas (Fig.59). Both are specimens of highly coloured apartments with ornamented pillars. The roofs are either vaulted or barrel shaped. A notable improvement in the constructional style of the vaulted roof under the Marathas can be seen here. The Sangitha Mahal is a miniature of Thirumalai Nayak Mahal of Madurai, is a fine building in the complex. There are two towers in the palace. One of them is similar to the Kalyanamahal in Ginjee Fort which gives a beautiful appearance to the complex (Fig-60).

Though the area of the palace is vast, most of the old buildings are in damaged condition. We can find the influence of Islamic architecture with combination of of the local styles almost in all the structures in the complex (Fig-61).

KALLUPALLI - VALIKANTAPURAM

Valikantapuram is in the Tiruchirapalli-Chennai highway, near Perambalur. The old mosque here, popularly known as Kalluppalli, is away from the present habitation of Muslim population of the village in the western side, on the banks of a stream.

Valikantapuram area nearer to PortoNova port, came under the control of Bijapur Sultans in the later half of 17th century and a commander was stationed there, as the area happened to be a cotton trade centre. A large number of Muslims from Telugu area came and settled here. The mosque might have been built during the last quarter of 17th century.

This mosque is a typical Islamic monument in Dravidian style in the form of a mandapam (Fig-62). It is built of granite, measuring about 25' x 20'. The mandapam is supported by six pillars inside. The pillars are square at the base and hexagonal in the middle and square again. The podhigai of the pillars are in early Vijayanagar style (Fig-63). The eastern side of the mandapam is open fully and arched structures in stucco have been added at a later period. The ceiling is covered with stone slabs. The cornice of the ceiling is in Dravidian style. A parapet wall runs all around, ornamented with small arch like niches. Four small minarets have been constructed in the front portion of the ceiling, which are later additions.

There is a mihrab and mimber. The mihrab is in the form of an arch again diminishes in to a smaller arch which caves in. We find here a true arch in the mihrab. Small mihrab like niches are also found on either side of the mihrab. But the external protrusion of the mihrab is square in shape. Four minarets are also seen on the top of the corners of this structure (Fig-64). Another important feature of this mosque is that the walls inside are richly carved with floral designs throughout the height. The carvings are ornamental and artistic (Fig-65). We do not find such ornamented wall in any other early mosque in Tamil Nadu region and hence unique.

There is a tank in front of the mosque. Though this mosque was constructed during the rule of the Bijapur Sultans when Islamic art was well developed, still in their new territory they had to build this mosque in accordance to the local style with the help of the local artisans, hence the Dravidian style dominates in the construction of the mosque.

Since the mosque is away from the present Muslim habitation it has escaped from renovation activities. It is a protected monument now. The mosque at Valikantapuram is an important monument in the evolutionary stage of Islamic architecture in the region.

FORT MOSQUES - VALIKANTAPURAM

The fort is 4 kms away from Valikantapuram near Mangalamadu village (on the main road). This is a big ring fort on the hill here. The fort can be approached after a km walk from the main road.

This fort is said to have been built by the Jagirdars of the Nawabs of Arcot, and it has played an important role in the Anglo-French conflicts in 1750's.

There is a small mosque at the northern corner of the fort (Fig-66,67). It is built of bricks and plastered with chunnam mortar. There is no pillars inside and is supported by two big arches in the east west direction. This mosque, in the form of a mandapam has two minars in the front side. The minars are similar to those in the early mosques at Arcot. The mihrab is arched. There is a portico in front of the main hall is a later addition.

On the top of the hill with in the ring fort there is another mosque (Fig-68). It is a very small building built of bricks. The front eastern side is bisected with three arched entrances. The pillars inside the mosque are round and connected with arches with the adjoining pillars which support the roof (Fig-69). The mihrab is arched. There is no minars in the mosque. From the repairs undertaken on the top portion of the building it can be said that the minars might have been fallen or destroyed. This mosque is later in construction than the previous one in the foot of the hill. These two mosques have the characteristic features of the early mosques of the Arcot area.

These mosques might have been built for the prayer of the soldiers of the Muslim garrison who were stationed in the fort.

SADATHULLA KHAN MOSQUE - GINJEE

Ginjee, called Nasaratgadda by the Muslim rulers, is the place where the Muslim rule was established in Tamil Nadu in the early course of its ascendancy. Ginjee was the stronghold of Vijayanagar in the 16th century. There are many forts in the hills at this place among which Rajagiri and Krishnagiri hills with buildings and temples are important ones. In these hills there are many buildings built in Islamic style but all of them do not show that they were built by the Muslim rulers during their occupation; since the same style was common at Hampi which was never under the Muslims and clearly it was the fashion of the time.

The Bijapur Sultan captured Ginjee in 1644 A.D. Then Maratha Shivaji took it over in 1677. During the thirty years of Muslim occupation, the killadar of Ginjee, Ambar Khan, rised some bastions and towers by about 1652 according to the Persian inscriptions here.

Mughal Aurangzeb's general Zulphikarkhan stormed Ginjee in 1691 and occupied it. The Mughals named the southern part of their territory - the Tamil Nadu region - as Carnatic and Ginjee was its capital. Then the capital of Carnatic was changed to Arcot and Sadathullah khan was appointed as the Nawab of Carnatic in 1713.

Sadathullah khan built a beautiful mosque at the foot of the Rajagiri hill and it was named after him (Fig-70) it was built by him in 1717-18 according to the Persian inscription in the mosque. It is a big hall open on the eastern side with true arched entrances, There are eighteen pillars inside, made of bricks with square base and octagonal in the middle and square above and above the square from a lotus base the arches begin. The pillars are connected with one another with continuous arches. There is a mihrab and mimber. The mihrab, is in a high arched form and diminishes in to another a smaller arch which caves in.

There are two other mihrab like niches on either side of the mihrab. The roof is flat and the cornice is supported by protruding stone rafts. A parapet wall runs above the roof all around and it is ornamented with small arches. There are two minars in the front side of the mosque and twenty smaller minaret like turrets are placed all around in the parapet walls. The minars are only solid columns in Bijapur style in brick and mortar.

The mihrab protrudes as square outside and four small minaret like turrets are placed on the four corners of this structure, a characteristic feature of the mosques of this period (Fig-71). There is a tank in front of the mosque. The mosque is surrounded by a compound wall.

Through the Islamic architecture was at its zenith under the Mughals in the north, the mosque here is constructed in a very simple style, may be due to the reason that the local artisans could do only this much in the Islamic constructional style. However we find a mosque in Islamic architecture in every aspect for the first time in the region and it is an important monument in the history of Islamic architecture of Tamil Nadu.

KALYANA MAHAL - GINJEE (RAJAGIRI)

The Kalayana Mahal is the most curious building in the fort with Islamic architectural elements. The long arched hall resembles the Gulbargah Jami mosque hall in appearance. It consists of a rectangular court with arched pillars (Fig-72), surrounded by rooms said to have been used by the ladies of the governor's house hold. There is a high platform with steps in the centre of the courtyard. In the middle of the northern side of which rises a square tower of 8 storeys built of stone and plastered over, which is about 80 feet height and has a rectangular pyramidal tower (Fig-73). This is the most conspicuous building in the whole complex. The plan of the each storey is same and consists of a simple room surrounded by a verandah built of arches, from which on either side two narrow stair ways lead upward and downward.

On the eastern side of the Kalyana mahal there could have existed a mosque and now only the walls of the three sides remain, which could be identified by the presence of the mihrab in the western wall (Fig-74). We are not able to find a reporting on this.

The whole complex might have been the construction of the Muslim rulers the Bijapur Sultans since we find such courtyards in the Mughal palaces at Delhi. Further the presence of the decayed mosque in the complex supports our conclusion.

There are many arched halls and mandapams in Rajagiri hills which might have been used as stables and these structures add a panoramic view to the area. Islamic architectural influence can be well studied in the buildings here.

AUDIENCE HALL (DARBAR HALL) - GINJEE {KRISHNAGIRI}

The steep hill on the northern side is called Krishnagiri. On the top of this hill is the audience hall, now called as darbar hall, which is built in typical Islamic style with a domed roof. It is being supported on a series of graceful little pointed arches. Under the dome is a square platform with a pillar at each corner and round it runs an arcade built on more pointed arches, in the middle of each of the four sides of which is a kind of bay window with window seat and commands a glorious view in every direction (Fig.75,76).

The audience hall in Ginjee fort is an interesting monument in Islamic character in the region built by the Muslim rulers who ruled this territory.

JUMA MASJID - KILAKKARAI

Kilakkarai is one of the earliest Muslim settlements in the east coast now in Ramanathapuram district. It was a port of the region. The Muslims - mostly Marakkayars and Labbais - carried on a flourishing seaborne trade with south east Asian countries and Ceylon. Barbosa mentions Kilakkarai in his travel account (Book of Barbosa II, 120-22)

Kilakkarai is associated with the celebrated Tamil Muslim philanthropist Seethakkathi alias Shaik Abdul Kadar Marakkayar, a business magnat of seventeenth century in this region. The Muslims of Kilakkarai were very close to the Sethupathi of Ramanathapuram the ruler of the area. Kilakkarai was also an important religious center of Islam. A number of Islamic Tamil literary works were produced from here by Islamic Tamil scholars, poets and sufis. Though it is said to be one of the earliest Islamic centres and settlements there is no very old mosques in existence. The old mosque which was near the sea-shore known as Kadarkaraippalli is said to have been built in the 10th century A.D. But it has been renovated over the period of time and the original structure is lost.

The Juma Masjid here, a wonderful creation of art in the last decades of seventeenth century and in the early years of eighteenth. During the same point of time in the northern districts of Tamil Nadu Islamic architectural style was taking shape in full vigour in the construction of mosques and tombs, we have a different story to tell in the constructional style of this area particularly in this mosque.

The Juma Masjid at kilakkarai is an example of its kind. It is an Islamic edifice in Dravidian style, in a very high order and perfection. The construction of the mosque leads us to the conclusion that the Dravidian style was not only belonged to the Hindus but it was also patronised by the Muslims of Tamil Nadu as their own.

This mosque is a Dravidian structure in toto. Any casual visitor will tend to recognise it temple mandapam. It is believed that the construction of this mosque was started by Seethakkathi Marakkaayar and completed by his descendants in the early years of eighteenth century. The mosque is built in Dravidian style in Islamic form and there is a fusion of Dravidian and Islamic arts. The only Islamic element inside the prayer hall is the mihrab in arched form. There is a mimber on the left side of the mihrab but it is made of wood. There is a tank for ablution. There is no any sculptural representation in any part of the mosque.

The mosque is built of granite from basement to finial. The Dravidian style is depicted in the pillars, koshtams or niches in the western wall, adhishtanam, ceiling, cornice etc., The whole mosque structure is square in plan (Fig-77,78) and measures 68'x 68'. The inner prayer hall measures 45' x 45'. There are 36 pillars inside the prayer hall and support the ceiling (Fig-79,80). The pillars are connected with beams. The pillars are beautifully decorated and ornamented in typical Dravidian style as found in the mandapams in the near by Rameswaram temple and consists of kal, kalasam, kumbam, kamalam, palagai and podhigai. The podhigai is enchanting and looks like pointed lotus (Fig-81,82). Generally in the Dravidian pillars, in the temples of 17-18th century, the figures of lion, yali or portrait sculptures of the builders will be depicted between palagai and podhigai. For example such pillars can be seen in the temple at Rameswaram (Fig.85). But the pillars in this mosque are without any such sculptural art but profusely carved with floral designs and it is a thing of beauty (Fig-83,84). Further at the square base of the pillars arch like design is depicted. The square base of the pillars end in nagabandam a typical Dravidian element of pillars and columns of thrushholds. This is also an interesting aspect of the pillars in this mosque. The adhishtanam or basement of the main structure is Dravidian in form. In the center of the ceiling inside the halls there is a lotus medallion with in an octagonal design. On the top portions of the wall inside the halls karnakudus (as found in the Vimanam of the temples) are carved all around. The beams inside are decorated with elaborate foliated

designs. A comparative study of the architecture of the pillars in Ramanathasamy temple Rameshwaram and the mosque at Kilakkarai shows that many of the pillars in the mosque are more beautiful and decorative than the former (Fig-86,87,88).

The mihrab is arched in Mughal style. On either side of the mihrab there are niches which are like the koshtam and salai in the temple vimanam. The mimber is also peculiar, made of wood instead of the usual three steps there are four.

Corridor like verandahs-prakara- run in the four sides of the inner prayer hall similar to of a temple (Fig-89). There are 18 pillars in three rows on the eastern side, 8 on the Western, 24 in two rows on the southern and 22 in two rows on the northern sides. The pillars in the verandah are simple but the podhigai is prominent. It reminds us the long corridors of Rameshwaram temple (Fig-90). The main entrance of the prayer hall is from the north with highly ornamented vaulted vidhanam flanked by two small entrance on either side. It is interesting to note the entrance from the north is the feature of the early mosques in the Middle East countries. The southern and eastern walls contain three entrances each with highly decorated thoranas (Fig.91). There is an inscription with Tamil months and timings to guide the prayer timings (Fig-92).

The western outer wall of the prayer hall is a typical temple wall but without sculptures (Fig-93). The protrusion of the mihrab in this wall is square with pilasters. These pilasters are with usual parts of pillars and are highly ornamental (Fig-94). In between the pillars there appears a niche, a koshtam like structure, as in a temple wall. The carvings above the neck of the koshtam, is in the form of karnakudus. Pilasters are also seen in the main walls and they are richly carved. There are two windows made of single stone slab on either side of the mihrab.

Thus the mosque planned and executed in the last quarter of seventeenth century and early years of eighteenth, shows the characteristic features of Dravidian architecture almost in all aspects. It is interesting to note that when Islamic architecture was at a highly developed stage during this period, the Muslims of this area chose to build this mosque in their ancestral tradition. The Dravidian elements and its style on the various parts of the mosque outwit Islamic style. (Minars were added in the mosque only in recent times). The local artisans, well versed in temple building have imprinted their skill in each and every aspect of construction. This is an example to demonstrate that Tamil Muslims accepted the Dravidian architecture as their own and followed it in their religious and secular buildings. Granite is not available in near by places and it was brought from far off places for this purpose. It will be seen that each and every block of stone in the mosque was specially prepared for construction of the mosque. The carvings in the mosque are superior in perfection and beauty than in some famous temples in the South.

This grand monument is a towering example for the Indo-Dravidian-Islamic architecture of the Tamil region and the harmonious social life of the people of Tamil Nadu in which the art has also played its due role.

JUMA MASJID - COLOCHEL

Colochel in Kanniyakumari District had brisk maritime trade from the very early times. The proximity of the place to the west coast brought the early Arab Muslims traders here in that it is one of the early Muslim settlements at the tip of the peninsular India. Along with religious activities trade also increased from the Colochel port to Srilanka, west coast and the Middle East country ports. Spurt in religious activities is attested by the presence of the tombs of many early savants of Islam and sufi saints in the region. A large number of Islamic Tamil literary works have been produced from here. However, we are not able to trace any old mosque. Such old mosques might have been lost in due course of time.

The old Juma Masjid, near the seashore is a beautiful structure in granite, in Dravidian style. The hall is small with only four pillars and well ornamented beams. (Fig.95). The Pushpapodigai is artistic. The mihrab is semi circular inside and square outside. In one of the pillars, there is an Arabic inscription reading 'Yafatah' the character of the letter lead us to infer that it may belong to 16-17th century. (Fig.96). There is a mandapam in front with two pillars. At the north end of this mandapam is a small tank for ablution. The whole structure is very artistic. The style of the pillars and other artistic details show that it may belong to 16-17th Century AD. There are inscriptions in two places in this mosque. The Tamil months and corresponding prayer timings are given in them. (Fig.97). Additional buildings are constructed without disturbing the old structure.

ODAKKARAI MOSQUE - KILAKKARAI

The Odakkarai mosque at Kilakkarai is another important mosque in Dravidian style. There is a verandah (hall) on three sides around the main prayer hall. The prayer hall has massive well ornamental pillars and beams. The carvings in them are fine. The pushpapodigai is ornamental and beautiful (Fig.98). The mihrab is semicircular inside but square outside. The ceiling is covered with granite blocks. In the centre of the ceiling there is a lotus medallion. This beautiful structure can be said to a miniature of the Juma Masjid in the same place.

There is a Tamil inscription at the top of the eastern entrance which tells us that this mosque was built by Habib Mohamed Marakkayar and Abdul Khader Marakkayar in Hijira 1230 (C.1850) (Inscription No.7). There is also a Tamil inscription in one of the pillars in the verandah on the northern side depicting the prayer timings (Fig.99).

NATHHAR WALI DARGAH - TIRUCHIRAPPALLI

Tiruchirappalli, apart from having the distinction of having the earliest surviving mosque, has also another speciality in having the tomb of one of the earliest Muslim saint, Nathhar wali, whose peaceful preachings brought many in to Islamic fold. This saint is revered very much by the Muslims of south India. In view of this, the Nawabs of Arcot named Tiruchirappalli as Nathar Nagar. The tomb of this saint present a majestic appearance to the city with its big dome.

The dargah of Nathhar wali is a square structure in granite measuring about 40' x 40'. The walls of the chamber is about 20 feet height and above that rises the big bulbous dome about 30 feet in dia and 30 feet height. The entrance of the chamber is very high (Fig-100). There is no any pillar inside and the dome rises from the cross beams placed from the corners of the walls of the chamber. The grave of the saint is inside the chamber along with that of his master Shams Goya. There is verandah in the four sides of the main cell. The pillars in the verandah are very high and are in Dravidian style.

The dome is very big in size and rises from a lotus pedestal base, in typical Bijapur style (Fig-101). The dome should be the creation in the period of the Nawabs of Arcot. A parapet wall runs round the ceiling of the main cell and is ornamented with arched insets in between with minaret like turrets. The walls of the main cell are simple and has koshtam like niches on the three sides (now they are closed).

Some writers have put it that it was temple in the earlier times and later converted in to the dargah of this saint. It is not correct. It was constructed as such to serve the purpose of a dargah. Many additional buildings are built in the premises over a period of time but the original cell is left untouched without any renovation. There is also a mosque in Dravidian style at the rear side of this tomb shrine.

The Imperial Gazetteer of India mentions the name of this saint as Nathirsha, which is incorrect. The period of this saint is said to be 969-1039 A.D. He hailed from a royal descent in Syria. After extensive travels he came to Tiruchirappalli and settled here and peacefully preached Islamic principles and attracted the masses toward the faith of Islam. His tomb site might have been simple until it was renovated and embellished, during the reign of the Nawabs of Arcot in the 18th century. The celebrated Nagore Andavar, Shahul Hameed Wali, came to the dargah of this saint and stayed in penance for several months around 1556 A.D.

On the left side of the entrance of the main cell, (in the front mandapam) Mohammed Ali Wallajah, the Nawab of Arcot lay buried. Just outside the northern wall of the dargah, the headless body of Chanda Sahib, the political rival of Mohamed Ali is buried (Fig-102).

The Urs of the dargah is celebrated on 15th of Ramalan every year. A large number of Muslims and Hindus visit the dargah during this occasion.

FARHES AULIA DARGAH - PUDUKKOTTAI

Farhes Aulia Dargah at Pudukkottai is a miniature copy of Nathhar wali dargah at Tiruchirapalli (Fig-104). It is a simple structure with the tomb of the saint Farhes Aulia with a beautiful dome in Bijapur style. Such building activities were taken up in Pudukkottai area during 18th century. The dargah complex at Kattu Bava Pallivasal (Tirumayam Taluk) is another notable Islamic building in the area with a big dome.

SHAHUL HAMEED WALI DARGAH-NAGORE

Nagore is famous for its dargah of Shahul Hameed alias Meeran Sahib Wali. He is popularly known as Nagore Andavar (Andavar=God) among masses. Lakhs of people (both Muslims and Hindus) come here to the Kanthoori festival from far and near. There is no place holier than this to the Muslims of South India. Shahul Hameed Wali is believed to have lived in the later half of the sixteenth century. (Quadir Hussian Khan, South Indian Mussalmans p.36-38, T.W. Arnold, The Preachings of Islam p. 267) There are numerous biographies on this saint and his miracles in Tamil, Persian, Urdu and Arabic. The Nawabs of Arcot had named Thanjavur as Khadhir Nagar after the name of this saint. (S.M.H. Nainar, Tuzakhi Wallajah I p. 60).

Shahul Hameed Wali was born in 1490 in Manikkappur near Allahabad. He is said to belong to the 23rd generation of the Prophet Mohamed. After travelling far and wide in India and Arabia he came to Nagore and settled and lived here for about 28 years. He died in 1558 (Hijira 978,10, Jamadul Ahir). His place of settlement and his tomb came to be venerated as a pilgrimage centre after his death.

Shahul Hameed Wali, the Nagore Andavar, was one of the great savants of Islam in south India. Because of his peaceful preachings many came in to the fold of Islam and that Muslims in large numbers from various parts of South India also came and settled at Nagore. Many miracles (Karmath) are attributed to him.

However contemporary literatures and travelogues of the period (16th century), have no reference either to the saint or to the dargah. Travellers like Baldaeus Nienhoff and William Mathwald would not have missed the dargah of such a great man had been a very popular one. Later travellers like Manucci and Lord Valentia are also silent about existence of the dargah. Hence the dargah could have shot in to prominence only in the later half of 17th century,

The Maratha kings of Thanjavur had great respect for the memory of this saint. Pratab Singh (1739-63) endowed to the dargah 15 villages. (Rangachari, Inscriptions of Madras Presidency, Tanjore Dist. No.893 A & B). Most of the buildings in the dargah were built during the Maratha period due to the influence of Muslims in the court of the Marathas. (Tamil Nadu Archives-Tanjore district record Vol.3396 dt. 11th September 1785).

There are five towering minars in square shape, instead of the usual round shape, which give a panoramic appearance to the whole dargah complex (Fig- 105). The layout of the dargah (Total area about 1,94,790 S.ft.) without the minars is strongly suggestive of a temple complex. The entrance of the dargah from the west is the main entrance for the visitors. The front mandapam of the entrance is with high pillars as in a temple (Fig-106). According to the foundation stone here, the entrance hall was built by one Abdul Kadir Nagudha of Nagore in 1879. It is interesting to note that the name of masons who built this mandapam is also mentioned. The construction was executed by Sivanthilingam and Annavi, the masons from Trichy-Uraiyur. From this front mandapam we can reach the main building of the dargah where the tomb of the saint is situated. Originally the tomb was situated in a small chamber with a small dome. The original chamber with the small dome gives a puny appearance. To give a better appearance to tomb, a mandapam with a dome has been erected in the roof (terrace) of the chamber, covering the original small dome. This mandapam is built of bricks, is supported by eight pillars beautifully decorated in Dravidian style (Fig.- 107,108). This domed mandapam is surrounded by an octagonal parapet wall with small minarets in each corner of the octagon. this mandapam is constructed at a very late period.

In front of the tomb chamber there are big halls with round pillars and looks like cloisters (Fig-109). The roof of the halls are vaulted in compartments. There are many mandapams inside the dargah. They are erected with arched entrances and square pillars and vaulted roof. Such constructions are attributed as Maratha style with the combination of Islamic(Fig-110, 111).

The Peer mandapam is an attractive structure with 16 round pillars with arches connecting them all around. The cornice of the ceiling is moulded in typical Dravidian style.

The parapet wall around the roof is simple but artistic. There is a dome at the centre and the bulbous portion of the dome is vertically ribbed (Fig- 112). During the kanthoori (Urus) festival a Peer or Fakir (a desciple of the saint Shahul Hameed) is made to sit motionless from the 9th day evening (of the 10 days urus) for about 30 hours and people will throng to obtain his blessings.

There is another mandapam by the side of the Peer mandapam lesser in artistic work but the dome is peculiar and is ovoid shape (Fig-113). Yet another mandapam just out side the main hall, on the western side is a recent (contemporary) construction. It is octagonal in shape with arched openings. Here the bulbous dome is replaced by an octagonally shaped dome (Fig- 113).

The minars in the dargah are the most attractive edifices in the whole complex. There are no such minars in any other mosque or dargah in the region. Among them the minar in front of the dargah entrance is worthy mention. Thanjavur Maratha king Tukoji (1729-1735) endowed land for the construction of the minar in front of the dargah. Pratab Singh laid foundation for this minar on 17-02-1752 and completed on 20-01-1755, according to the inscriptions in the south and west wall of this minar (Inscription No. 9 & 10) This minar is square, in eleven tires and the height is, 131 feet. There are steps inside to climb up. The ground floor looks like a chamber and a parapet wall runs all around the ceiling. The parapet wall has small minarets in the corners. Each tire has an arched opening on four sides. The top most tire has also a parapet wall enclosing with in it a dome crowned by a metal kalasam. This minar is really an architectural master piece in Islamic style (Fig- 114).

Vijaya Raghava Nayak of Thanjavur (1634- 1675) constructed the minar in the first entrance of the dargah, according to an inscription here and was completed on 9.7.1645 under the supervision of Mathar Rowthar and Meera Rowthar (Inscription No.89). The height of the minar is 77 feet.

The second minar inside the dargah is called thalaimatu minar was constructed by about 1680, by one Nalla Syed Marakkar Nagudha of Nagore and its height is 93' feet. The third minar is called 'Mudubak' constructed by one Peer Naina Marakkar in the last decade of 17th century and its height is 93 feet. The fourth minar called 'Ottu minar' was constructed by one Dawood Khan of PortoNovo in the first decade of 18th century and its height is 80 feet. (No. 162 of ARE 1963-64). (Fig-115,116,117).

These minars deserve a special detailed study.

The British used the big minar in front of the dargah as a flag staff for some time and this was objected to by Pratab Singh and was withdrawn (Tamil Nadu Archives, Tanjore District Records Vol.3396 July 9 1783).

There are two mosques inside the dargah complex, called Yahussain Palli and Madar Marakkar Palli. Muslims in large numbers congregate here for Friday juma prayer.

The dargah complex present a combination of many architectural types and styles that prevailed in Tamil Nadu from 17th century onwards. The construction works continue even to the present day. Muslim philanthropists of the region have constructed many structures in the dargah complex. Hindus also have contributed for the construction of many buildings. One Mahadeva Iyer of Koothanallur has presented a gold Kalasam to one of the minars. The minars are the original contribution of Islamic art to the architectural world and it is usually round in shape. But the towering minars here are square in shape. It is different from the conventional Islamic style prevalent in India. But the influence of Islamic art is seen in every aspect in these minars. This is a new form introduced in the region by the dynasties that ruled the territory, particularly the Marathas, with the help of the local artisans who were well trained in the construction of temple towers and gopurams.

The Kanthoori or Urus or sandal anointing festival which lasts for ten days attract a large number of Muslims, and Hindus. The dargah at Nagore is a symbol of communal harmony in the region and serves as a force in national integration.

Though Nagapattanam and Nagore were important early Islamic centres, there are no old mosques as we find in Kayalpattanam, Kilakkarai and other coastal towns. There are many mosques in Nagapattanam and Nagore and most of them are modern. However the small building on the sea shore where the saint Shahul Hameed is said to have confined in seclusion for 40 days (chillakhana or chilladi mandapam) deserves a special study. The style of construction of this building is similar to other early mosques (Kalluppallis) elsewhere. The small hall is in typical Dravidian style might have served as a mosque in the early times. But now the hall is added with pan tailed verandah on the four sides and it is occupied by the tomb of a saint. This is evidently very late modification introduced in the original structure. This structure was renovated to the present form by one Magudoom Kadar Malumiar and later by his sons Syed Mohamed Malumiar and Syed Mohamed Bava Malumiar in Hijira 1246 and 1288 respectively according to the Tamil inscriptions here. Hence the dargah innovation in this structure can be said only about 200 years old and before that it would have served the purpose of a mosque. The earlier Muslim traders settlement of the town might have existed in the vicinity of this old mosque, which is very near to the sea shore.

Thus Nagore, one of the important Islamic centres of the day in the region, deserves a special mention with regard to the Islamic architecture also.

JUMA MASJID - THIRUNELVELI (TOWN)

Thirunelveli is not far away from the sea shore town of Kayalpattanam and it served as hinterland centre for the supply of commodities for export from the ports the district. Hence Muslim population might have inhabited in this town from very early times. But Islamic population swelled in and around Thirunelveli from 17th century onwards. It developed further during the occupation of the Nawabs of Arcot. Thirunelveli is a stronghold of Muslims even in the present day. There are many old mosques in Thirunelveli districts. A few in Thirunelveli town are described here.

The Juma Masjid at Thirunelveli town is a small one but very old (Fig-118). The prayer hall has a dome and four pillars in Dravidian style with entrances in the south, north and west. The Mihrab is arched inside and square outside. The outer appearance resembles the old mosques at Kayalpattanam. Probably this old mosque might have been renovated during 18th century.

In the premises of the mosque there is tomb said to have been that of the wife of a Muslim commander who was in charge of this region under the Nawab of Arcot (Fig-119). The dome is similar to that are found in Arcot area.

The photographs presented here were taken in the year 1995. The mosque was in use. When the author visited the place in 2004 all the old structures were found demolished and modern buildings have been constructed in the site. Alas!

KHAN MIYAN MOSQUE - THIRUNELVELI

Khan Miyan mosque at Thirunelveli is situated in a thickly populated Muslim area. The mosque is situated in a spacious compound and the northern entrance looks like a sentinel station. Most probably this complex would have been a military camp site during Nawab's engagements.

The mosque looks like a temple in appearance. The pilasters in the wall are artistically finished (Fig-120). The cornice of the ceiling is moulded as in a temple mandapam. The mihrab protrudes outside in square form. The roof has a parapet wall ornamented with small dome like turrets may be a later addition. The mosque has a dome

and it is crowned by a metal kalasam. The interior of the hall is supported by four pillars (Fig.121). The mihrab is arched inside. There is a small tank for ablution in front of the mosque. By the side of the tank there is a small hexagonal mandapam with a dome, which is the tomb of a Sufi saint.

From the style of the carvings in the walls it can be said that this mosque might have been constructed during 17th century and renovated subsequently with a dome. Dravidan style dominates the construction. It can be inferred that even during this period the local traditional style was also recognised for the construction of mosques with some special features.

NAWAB'S MOSQUE - THIRUNELVELI

Thirunelveli Pettai is one of the important Muslim settlement areas in the town. The mosque here is known as Nawab's mosque (Fig- 122). It is a small hall supported by four pillars inside. The pillars are square at the base and top and hexagonal in the middle. The cornice is supported by ornamented stone pegs. A front mandapam has been added at a later period and minars and minarets were also erected. The old hall is separated from the new with three entrances with arches to give the appearance of Islamic style (Fig.123). But the style of the original construction is Dravidian. There is a tank for ablution. In the premises of the mosque there are some old buildings suggesting that this complex might have been a military station.

MOHAMED NAINAR MOSQUE - THIRUNELVELI

Mohamed Nainar mosque at Thirunelveli - Pettai is the grandest example that demonstrate the traditional Dravidian style was freely followed in the construction of mosques even in the last decade of 19th century.

This mosque is constructed in granite from basement to finial (Fig-124). The mosque which can accommodate about 500 persons for prayer and the prayer hall is supported by 16 pillars which are very high. The pillars are square at the base and hexagonal in the middle and square above. The mihrab is semi circular and arched inside and protrudes as a square outside. The walls are very simple and elegantly executed (No pilasters). A spacious verandah runs round the prayer hall and this gives the appearance of a temple corridor (Fig-125). From the eastern verandah four entrances lead in to the prayer hall and they are decorated with arches in Mughal style (Fig-126). These arches are carved in stone with artistic merit which shows the skill of the local artisans and masons. The ceiling is

covered with neatly dressed granite slabs. The cornice is moulded as in a temple mandapam. The adhishtanam is very high and looks like that of a temple mandapam. There is a tank for ablution in the northern side of the mosque.

The foundation inscription in Tamil in the plinth of the building states that the construction of the mosque was started in 1888 and completed in 1892.

The mosque is enclosed by a compound wall like that of a temple. The eastern entrance from the compound wall is constructed as a portico leading in to the mosque and in the corner of it four minars of medium size are erected .

The whole construction of this mosque is Dravidian in conception with Islamic form and influence. Even in such a very late period the Muslims of Tamil Nadu liberally followed the local traditional Dravidian architectural style in their religious edifices. Every block of stone is specially made for the construction of this mosque. There is no any sculptural representation. As such the Dravidian style also became inseparable from the religious life of Muslims of Tamil Nadu.

This mosque is a typical example for Indo-Dravidian-Islamic architecture in the beginning of 20th century,

ABEL-CAIN DARGAH AND MOSQUE-RAMESWARAM

Rameswaram, the nearest point to Ceylon was also one of the earliest Muslim centers of the region. The mosque near the railway station is very old. It is a very small structure with two big minars in the front which are later additions (Fig-127,128). The pillars inside the are similar to the other early mosques.

Adjoining the northern wall of the mosque there are two long graves lying side by side. They are 40 feet in length and are said to be the graves of Cain and Abel the sons of Adam and Eve (Fig- 129). The graves were covered over originally by a tiled shed (now modernised). Muslim pilgrims visit this place in large number because of the presence of these graves. It is popularly called as Abel-Cain dargah.

The mosque has been renovated over the periods. However this should be an old mosque of this town since the Arab Muslims have frequented this place from very early time and Muslim settlements were also there who were in seaborne trade, particularly in pearl trade. The Sethupathis of Ramanathapuram liberally endowed for the maintenance of this dargah (Copper plate inscription No... 11).

The local legend runs that after slaying Abel, Cain was commanded to carry his brother's corpse all round the earth until such time as Heaven should vouchsafe him sign, his

penance was ended. Sick with remorse and wornout Cain at last reached Remeswaram. Lying the body of Abel to rest in the shade of a palm tree, he was roused by the noise of two crows fighting. The conflict ended by one killing the other where upon Cain knew that the promised sign had been given to him. Accordingly he proceeded to dig a grave where in he buried Abel on the spot where the crow had fallen. Then he too died and was laid by the side his brother. In that site such long graves were constructed and came to be called that of Abel and Cain graves. There is difference of opinion among the scholars about the genuineness of these graves. Some say that it is only Cain is buried here and some others say that it is only Abel. However it is mysterious. We also find a few such long graves in some other places near Rameswaram and Kayalpattanam. Most probably the early Arab Muslim traders might have brought this tradition here.

FORT MOSQUE-ARCOT

Arcot became the head quarters of the Nawabs of Carnatic in the first decade of eighteenth century. They had a fort at Arcot and now it is completely disintegrated and disappeared. The only monument in the site is the mosque, which was constructed by Nawab Dawood Khan.

This mosque though smaller in size, is very imposing (Fig-130). It has three arched doorways in the eastern side. There are six pillars inside the hall and they are connected with arches. The ceiling is vaulted partially. The mihrab is in arched form diminishing in size in to depth (Fig-131). The mosque has two minars in Bijapur style in the front side and the finial is bulbous. The parapet wall in the roof is decorated with small arched structures. The protrusion of the mihrab outside is shaped hexagonally and it is crowned by a small solid dome, a peculiar feature, which we do not meet in the mosques so far studied (Fig-132). No doubt that this was the earliest mosque in Arcot area and the erection of a small bulbous dome in the roof of the protrusion of the mihrab is being introduced here for the first time and this style was continued in the later period in almost all the mosques found in the area. On the northern and southern wall outside there are arched niches. In front of the mosque there is a tank for ablution and looks like a composite structure. The structure and style of the mosque shows that the local artisans were picking up the Islamic art since we find many development and ornamentation in the later mosque and tombs constructed subsequently in this area.

This mosque looks like the mosque at Ginjee fort. The mihrab, the minars, the ceiling and parapet resemble each other. But this type of mihrab style first appeared in Valikantapuram Kalluppalli itself.

HAZARATH SYED SHA SADHAHUL HUSSAIN SISHTI DARGAH ARCOT

The dargah of Hazrath Syed Sha Sadhahul Hussian Sishti is situated on the eastern boundary of the Arcot Fort. This area is called Muppathupatti (30 hamlets) might have been a thickly populated Muslim settlement. This dargah is one of the earliest in Arcot built in the first quarter of 18th century. The chamber containing the tomb of the saint is crowned by a big bulbous dome executed in Bijapur style and around it there are ten minaret like turrets. The dome is artistically decorated. The walls of the chamber are with arched niches (Fig- 133).

By the side of the dargah there is a small mosque similar in size of the Fort mosque, but more artistic in finish. The two minars in the front side are in Bijapur style. in between the minars there are two minarets. The parapet wall is well decorated with small arched structures. The arches in the eastern side leading in to the prayer hall is engrailed (Fig- 134,135). The style of construction of the mosque shows the fast developing Islamic architectural style in the area during this period..

The construction of the tomb of a saint together with a mosque became a fashion in this period. Such complex many in number are found in and around Arcot. In Arcot town itself there are a number of such dargah complex, like Packir Mohamed mosque cum Hazarath Ali Sha Khadiri Aulia in the main road to Kalabam built in 1755 by Nawab Sadathullah Khan (Fig-136, 136a). Tippu Aulia complex, the tomb shrine at Asanpura (Fig.137). Tajpura complex etc, are fine examples.

HAZARATH SYED SHA ALI MOMAMED USSAINI KHADIRI DARGAH- TAJPURA-ARCOT

Tajpura is in the outskirts of Arcot town and was an important Islamic religious centre, during the rule of the Nawabs. Here is the dargah complex of Hazarath Syed Sha Ali Mohamed Ussaini Khadiri. The tomb of the saint is a beautiful Islamic building artistically executed with attractive big bulbous dome in Bijapur style (Fig-138). The parapet wall around the dome is well decorated with minarets and turrets in between. The finial of the dome has a metal kalasam.

There is also a beautiful mosque by the side of the dargah with highly decorated well built minars (Fig-139). There are also small halls for the use of the pilgrims. There is a big tank in front of the dargah complex.

HAZARATH KHAJA SHAH TIPPU MASTAN (WALI) DARGAH-ARCOT

Tippu Mastan Wali dargah is a beautiful Islamic building in Arcot constructed in the year 1728 by Nawab Sadathullah Khan and is of considerable importance. It is said that Hyder Ali of Mysore venerated this saint very much since his son Tippu, the Tiger of Mysore, was born because of the blessings of this saint. (hence he was named as Tippu). The bulbous dome is very attractive with a metal kalasam (Fig-140,141). The parapet wall has minarets with rich decoration. The walls of the chamber have arched niches.

There is a mosque by the side of the tomb with two massive minars. The pillars inside the mosque is in Dravidian in style. An important feature of this mosque is that there appears a dome in the centre of the prayer hall of the mosque and such a dome is met with for the first time in a mosque in the area. The construction of the mosque is elegant and deserves a mention for true Islamic style with a combination a few elements of local style.

TOMB OF SADATHULLAH KHAN AND JUMA MASJID (OLD) ARCOT.

The green building, the tomb of Nawab Sadathullah Khan, is a beautiful and attractive, built in green granite at the beginning of 18th century (Fig- 142). The adhishtanam of the dargah is like that of temple. The walls of the chamber has stone windows and they are extended with arches above. The stone blocks in the walls (on the external side) are decorated with floral designs. The ceiling of the chamber extend in to the cornice and it is supported by beautifully ornamented work in stone. It resembles the kodungai in the mandapams of some temples of the period and this is a typical Dravidian element in this building. There are four minars in the four corner of the chamber. But the stone mason has introduced a new scheme here. Just below the finial bulb of the minar there is a square base from which there appears four small bulbous domes and the finial dome of the minar is in the centre. This is a special feature in Islamic architecture and in the construction of minar.

The dome is very skillfully executed with the counter weight of the stones as seen from inner side. In the inner side of the dome, at the base it starts as a square and then takes a hexagonal form above and again to octagonal and finally to from a hollow globe. The engineering technology followed here is highly appreciable. It is similar to the construction of vimanam in an early Chola temple. The construction of this tomb deserves special mention in the Islamic architectural history of the region.

There is a big mosque opposite to this green building built by Nawab Sadathullah Khan. It has two high massive minars in front and they are artistic (Fig-143). The parapet wall is well decorated, with mini arched forms and small minarets all around. The pillars inside the hall is square and connected with each other with arches. The mihrab is

semicircular and arched inside, but protrudes as a square structure outside. The roof of this structure has a big massive dome like structure, (as in Arcot Fort Mosque) but here we find four small such structures in the four corners also, a peculiar new feature in the architecture in the Islamic buildings in this area (Fig-144).

JUMA MASJID-WALLAJAH

The Juma masjid at Wallajah (Near Arcot) is a grand mosque constructed in the period of the Arcot Nawabs. It is fairly a big mosque with very high artistic minars (Fig-145). The minars are well decorated with floral designs. There is a well decorated parapet wall around the ceiling. The cornice is moulded and supported by granite pegs. The whole structure is of brick stucco work. The pillars are square connected with each other with arches which support the ceiling as in other mosques in the area (Fig- 146,147).

The mihrab is semicircular and arched and protrudes outside as a square. On the roof of this square structure, there is a small dome (solid) surrounded by still mini domes (Fig-148). The front entrance has five arched doorways which are well executed.

The mosque has a small tank just in front for ablution, typical character of the mosques of the period. The mosque has a compound wall all around with entrances on the east, north and south and they are built with decorated thresholds.

The Juma masjid at Wallajah is one of the beautiful mosque of the period in the region.

WALLAJAH MOSQUE-MADRAS

The Wallajah mosque at Triplicane, Madras, is an enchanting Islamic building built in granite. It is one of the beautiful mosque in South India (Fig-149). The Minars are very high. The prayer hall is supported by 8 granite pillars, which are massive and square. The ceiling is covered with neatly dressed granite slabs as in a temple mandapam. The eastern entrance has five arched door ways. There are also two door ways in the South and north. There are four minarets on each side on the roof along with the parapet wall. The mihrab is semi circular and arched. There are mihrab like niches on either side of the mihrab. There is a mimber.

Wallajah mosque at Madras was built in remembrance of Nawab Wallajah of Arcot in 1795 by his descendants.

There is also a mosque similar in construction and dimension at Tiruchirappalli and it is called as Nawab's mosque. But it is more artistic in finish.

HAZARATH SYDANI BEEBI DARGAH - VELLORE

Vellore became an Islamic centre during the period of Nawabs of Arcot. There are many mosques and dargahs in the town.

The dargah at the eastern ramparts of the Vellore fort, (in the main bazaar road), is the famous dargah of the female saint Hazarath Sydani Beebi and visited by a large number of Muslims and Hindus. The architectural style of this dargah is very peculiar. The interior hall of the dargah containing the tomb of the saint is very simple but the external view is very attractive. It has four big minars on the turrets corners with turrets between

In the centre of the roof there is a dome which rises from a stalk surrounded by four small minarets with parapet wall. This style is not met with in any other Islamic building in the whole region. it was constructed in the later part of 18th century.

TIPPU FAMILY TOMBS GARDEN - VELLORE

The family members of Tippu Sultan were brought to Vellore fort after the fall of Srirangapattanam in 1798. The family had a separate complex as their burial ground. This garden has many tombs including that of the wife, mother and daughters of Tippu Sultan. There are also the tombs of his ministers and generals. (Fig.151,152).

Among the tombs, the noteworthy one is the tomb of the daughter of Poornaiya, minister of Tippu, who embraced Islam and came along with Tippu family to Vellore and lay buried here along with the other members of Tippu family. It is a very small building open in all side, with eight granite pillars round in shape with four sided podhigai. The cornice is moulded as in temple mandapam. An interesting feature of the structure is that it has two domes side by side, similar in shape in Bijapur style. (Fig-153). This is an unique feature found in the Islamic architectural creations in this area.

MAHZHARA - KAYALPATTANAM

The mahzhara, meaning a meeting place, is an architectural wonder in Islamic style and it is only of its kind in India. It rises as a cylindrical structure from the floor to form a dome, as it a domed hall from basement to finial (Fig-154,155).

The height of the hall is 42 feet and the circumference is 176 feet. Four minars rise from outside, in the four cardinal directions. They rise from the floor and enclose the dome from outside. Three entrances lead in to the domed hall and the entrance have engriled arches. There are six windows all around. The interior of the building present a panoramic view like a dome from the floor. (There is no any support or pillar inside the hall). The walls are 4 feet thick. The walls are well polished with stucco work and calligraphy.

According to tradition the mahzhara was constructed in Hijiri 1282 (about 130 years ago) at a cost of 32,000 Rupees, by one Syed Abdullah Baghdadhi, a native of Bagdad, popularly known in the area as Bagdad Moulana. The mahzhara was built for the conragation of the followers of Khadiriya Tharikka one of the Sufi order. The premises houses a Arabic college also.

No doubt that the mahzhara at Kayalpattanam is an architectural wonder in Islamic style in India and of its kind is found in the tomb of Gazni at Samarkand. The mahzhara at Kayalpattanam ranks a honoured place in the art and architectural history of India and a landmark in the art history of Tamil Nadu.

CHAPTER IX

INDO SERACENIC SECULAR BUILDINGS

The advent of Europeans in India brought some new constructional style in to the fold of Islamic architecture. During 19th century, the Western ideas combined, with Islamic architecture and the local styles, there arose many towering buildings in many parts of Tamil Nadu.

In this respect Chennai remains as architectural paradigm of the British power where buildings of different styles are seen. These buildings are generally called Indo-Seracenic,

MADRAS UNIVERSITY SENATE HOUSE

The Madras University Senate House is archetypal Indo-Seracen. It measures 130' x 50' with a height of 54' feet and a seating capacity of 1600 persons. Its solid utilitarian brick structure is offset by graceful Persian tailed domes (Fig-156) stone capitals, balcanies are carved in Doric and Mughal style. Esquisite stained glass elaborately carved ceiling brighten the interior. Designed by R.F. Chisholm who spread this new style across India, and he was also associated with the school of arts and crafts, Madras.

This hall was opened to the students in 1878 and was the first home of the University. It was built on the site of the Carnatic Nawab's artillery park from where salvoes were fired to greet the visiting dignitaries. It is considered by architects and constructionists as a work of sheer genius, the finest example of Indo-Seracenic architecture.

In this marvel of combinations of many styles, the Dravidian elements never failed to make its imprint. The verandah of the building has well decorated high pillars in round shape. On the top portion of these pillars we find the figures of Hindu deities like, Ganesa, Siva's various forms, Hanuman, Parvathi, Lakshmi, Budhaganas, Yali, elephants, horses etc. This shows that the local artists had the liberty to imprint their craftsmanship in the works of art, even at this period. Efforts are underway to conserve this building.

NAWAB'S PALACE - CHEPAUK - CHENNAI

The Nawab's palace at Chepauk Madras, now housing the administrative offices of the government of Tamil Nadu was built for the Nawabs of Carnatic. The original designer is unknown and this serene master piece was created with Seracen and Hindu battlements, Gothic arches and Corinthian columns.

After the victory of the British in Carnatic, they agreed to Mohamed Ali, to build a palace in the protective shadow of the Fort St. George. The result was the emergence of Chepauk palace, perhaps the first Indo-Seracenic building built in India, completed in the year 1768. It was set in 117 acres and construction was done by Paul Benfield.

Two handsome buildings constitute the Nawab's palace. The two staired smaller domed Kalasmahal to the south (Fig-157) and a single storey northern block that houses the Humayun Mahal and the Diwani Khana-Darbar hall (Fig-158). When the British took over the palace in 1855 it was converted in to Government offices and as a Imperial symbol a tall minar that would tower over both the blocks yet integrate them (Fig-159) was built in 1860 by R.F.Chisholm, who is better remembered for his contribution in Indo Seracenic architecture, than Benfield who started it. (H.D.Love, Vestiges of old Madras 1600-1800 Vol.II, 1913, pp.11-12; S. Muthaiah, Madras The Green City, Madras, pp 34-35). Amir Mahal the residential complex of the Nawabs since 1876, is stately in its imperial Seracenic grandeur and is impressive and age old.

The PWD headquarters in the beach road Chennai (Fig-160) is also the creation of Chisholm, built by him in 1864-68. In this office was started the government survey school the institute that pioneered Engineering education in Asia.

The Presidency College, Madras was designed to harmonise the Chepauk palace. Here Chisholm combined the Italianate with Seracen and Dravidian. This was started in 1867 and completed in 1870. The new examination hall, an expansion of Madras University building, in thirties of this century, has Indo-Seracenic form adding grandeur to Madras skyline.

There are a number of attractive building in Madras in Indo Seracenic style, among them mention may be made to, Bharath Insurance building in Mount Road, Madras Veterinary College, the National art Gallery (Fig.161) and theatre in the Museum (Fig.162) complex, State Bank and post office in the north beach road, High Court and Law college buildings, (The tallest tower in the Law College once housed the 3rd light house of Madras) University Auditorium, Southern Railway building, Central Railway Station, Egmore Railway Station, Rippon Building, Connemera Public Library and other buildings in the Government Museum complex.

REGIONAL ROYALTY

We can also cite some regional varieties in Tamil Nadu. Pudukkottai was the only princely state with in the boundary of present Tamil Nadu and it was ruled by the Thondaiman dynasty. The Thondaimans ruled the Pudukkottai territory from the second quarter of seventeenth century to 1948, under the suzerainty of the British. The British administrators were in the administration of the State.

During nineteenth century the Thondaimans built a number of buildings for administrative offices and for the residence of the royal family at Pudukkottai with red bricks with Islamic arches, gothic arches, square towers, minarets, in combination with the local style.

The Public office complex at Pudukkottai in red bricks is an impressive construction of Thondaimans under the supervision of English Engineers (Fig-163). Its towers cupolas and arches are attractive. We can see the influence of the Islamic architecture along with the local style in this building. The complex reminds us the red buildings at Madras.

The New Palace at Pudukkottai (at present Collector's Office) built in granite from basement to the finial is a typical example of Indo Seracenic architecture, though there are some Dravidian elements. It is a magnificent building with a big dome (Fig-165). The granite blocks are neatly dressed with beautifully carved floral designs. The arches in the building are attractive (Fig-166). The granite pillars found in the building are well designed. The interior walls of the building is polished with stucco mixed with egg yolk. This palace was built in 1928.

Arches were intended not only for aesthetic appearance of buildings. Big arches were erected across the roads also in many towns. The arch across the east main road at Pudukkottai was erected by the Thondaimans in commemoration of the Diamond Jubilee of Queen Victoria the Emperess of India (Fig-164). It gives a grand appearance to the town.

The Raja's college, Ranees Girls School, Government Hospital, the Residency, Kallakottai palace are some other impressive building of the sort at Pudukkottai.

There were many zamindars in Tamil Nadu. They built their palaces in a grand manner in Indo Seracenic style. The palaces at Ramanathapuram, Sivaganga, Udayarpalayam etc., are a few examples to cite.

CHAPTER X

ISLAMIC BUILDINGS

Modern & Contemporary

In Modern times the mosques are built with the combination of many styles. The Minars become the important structures and they are constructed in various forms and designs. Generally two big minars are preferred in the front side. But there are also many mosques with a single minar. The interior halls are beautified with glazed tiles. The essential *features of the mosques* such as mihrab, mimber, ablution tank etc., always find place. There are hundreds of mosques in Tamil Nadu constructed in the recent times. Every one will excel other in one respect or other. The modern mosques are constructed in brick with cement concrete. Cataloguing and studying all of them will be too big a task. However the photographs of a few modern mosques are added here.

The Juma Masjid at Melvisharam (North Arcot district) is one of the finest example of a modern mosque (Fig-172). This mosque consists of a very big hall without any pillar and which can accommodate about 1500 persons for prayer. The mihrab is semicircular and arched and the exterior view also semicircular. (It is a fabricated structure in steel and covered with cement mortar). At the centre of the roof a big dome is constructed and is decorated with green glazed tiles, with a metal kalasam. But the dome is a steel fabricated structure covered with cement mortar.

A special feature of this mosque is the minar on the eastern side of the mosque. It is separated from the mosque, and is about 150 feet height (Fig-168). The minar rises from a hexagonal mandapam in the ground floor and diminishes in dimension as it goes up. This minar serves the real purpose of calling the faithful for prayer since the audio equipments are fitted on the top portion. Though it is a steel fabricated concrete structure no doubt it is an achievement of the architects and engineers of our times. The structure and style of the mosque reminds us the big mosque at Jeddha beach (Arabia).

A number of modern mosques have come in the chennai skyline. A few find place here. The Thousand light mosque which was modernised in 1960's in the style of some mosques in the Middle East. But there stood a fine mosque with high minars constructed in the first quarter of nineteenth century by the Nawabs of Arcot. It is said that in the small niches of the minars a thousand oil lamps (ahal vilakku) will be lit daily and hence the mosque was called thousand light mosque. Now it has become the name of the area itself.

During our survey it was found that there is a spurt in the constructional activity of mosques. Even in small towns a number of mosques are constructed. But the construction

of tombs and dargahs are rarely met. Two such modern structures are noticed at Arcot. Hazarath Munavar Ali Sha Khadiri dargah (at Muppathupatti - Arcot) a modern construction in 1994. It is constructed with cement concrete. The local masons have built this dargah to their imagination and skill. The dome is unevenly shaped even though it is a fabricated structure (Fig-169). The whole structure is executed in clumsy and lesser in artistic merit. There is also another new tomb (Fig-170). It is a square building with minars on four corners. The minars are peculiar in shape. The dome is steel fabricated structure covered with cement mortar. A glimpse these structures shows a retrgradation in true Islamic style and as well as the lesser ability of local craftsmen.

In the modern construction of mosques the Dravidian elements such as the pillars with podigai, cornice, pilasters etc., are totally avoided and a total Islamic architectural elements are introduced, though it is of lesser artistic value. The mosque building activity is being continued even to this day, in several parts of Tamil Nadu, with modern architectural designs, which shows that there is no any standardisation with construction process.

CHAPTER X

CONCLUSION

The survey and study of Islamic architecture in Tamil Nadu has revealed many interesting facts. The early Islamic buildings from 8th century were built in Dravidian style, the native art feature of the land. The Muslims did not find any difference between the constructional style of a temple and a mosque. The Islamic characters in the early mosques such as mihrab, mimber etc., were similar to those found in the early mosques in Arabia and Persia and they were introduced here at the instance of the maritime traders of those countries who came here for trade. The Muslims had the patronage of the local ruling houses for their trade and religious activities. Inscriptions in some of the mosques and copper plate grants attest to the fact that the local Hindu rulers liberally endowed for the maintenance of the mosques. This shows the religious tolerance practiced by these rulers.

The elements of true Islamic architecture such as dome, stepped in the Tamil country only in the 14th century. Even this did not make much headway and it was localised in one particular area only, i.e., Madurai, when it was under the rule of the Sultans of Delhi. For another two or three centuries there was no notable development in Islamic architecture in the region, though the style was at its zenith in north India.

Islamic architecture in all its true form took shape in Tamil Nadu from 17th century only. The Bijapur Sultans and later the Nawabs of Arcot patronised the Islamic architecture in Tamil Nadu region and many mosques, tombs and dargahs came up throughout Tamil Nadu, because of their support. The Nawabs of Arcot evinced keen interest in building mosques and tombs in their territory. Arcot area became the hub of activity for Islamic buildings where many new forms and models were tested and introduced and in this area alone we find more than three hundred structures such as mosques and tombs. In many of these constructions the local style find its due share.

The Europeans added their forms of art along with Islamic and local styles, in their constructions. Chennai became a centre for such building activity in the 18-19th centuries.

During 20th century a mushroom growth of mosques are met with in various parts of Tamil Nadu. Tomb building became negligible. The Dravidian form of granite pillars, beams etc., were not preferred in the construction of the modern mosques. Cement concrete has come much in to use. Domes, arches etc., are fabricated with steel and covered with cement mortar. Most of structures are lesser in artistic value but more religious. No doubt we find a retragradition in Islamic architectural style in these structures.

A deep study and analysis in to the method of building and the source of building materials for the construction of the Islamic religious buildings in Tamil Nadu right from very early times will go to show that the materials were specially made for the purpose. Some historians have put it that in the construction of a mosque there is the destruction of a temple. It is not true. There may be rare or isolated events. But it was not universal. The existing structural buildings of Islam in various parts of Tamil Nadu right from the 8th century show that the building materials were procured and designed to suit the needs of such buildings. A careful reading of the history of Tamil Nadu shows that evidences are wanting to prove the wanton destruction of temples for the construction of mosques. Further the local (Hindu) masons well trained in temple building and stone works had to be engaged for the construction of Islamic religious buildings and they had no knowledge about Islamic architectural style so also the Muslims of the early period. Pillars, beams, cornice and other parts of the mosques, and tombs though built in (local) Dravidian style, were designed in accordance with the percepts of Islam. The absence of idols or sculptures or figurines in any of the religious structures so far studied strengthen our view. Tamil culture is the culture of the Tamil Muslims. They never hesitated to follow this culture, customs and practices and art patterns in their thoughts and deeds and life style. Hence they erected their religious buildings in Dravidian order as their fellow brethren, the Hindus. We can safely conclude from our study that in Tamil Nadu mosques and other religious buildings were constructed for centuries in accordance with the local style with specially devised materials. It is noteworthy here that the Nawabs of Arcot have given grants to many temples and mutts and patronised them. Similarly Hindu rulers have given liberal endowments to the Islamic religious institutions. Hence the history and art history of Tamil Nadu has to be viewed in a different setting. The diverse cultures worked together for peaceful coexistence and in that the art became the unifying force of the communities. The age old Islamic religious structures tell us that they cherished the unity of humanity in Tamil country, an unique cultural feature of the land.

Thus the Islamic architecture of Tamil Nadu can be appropriately called as “Indo-Dravidian-Islamic-Architecture”, which ranks a honoured place in the art history of India.

APPENDIX (Inscriptions)

1. INSCRIPTION AT KARUPPUDAIYAR PALLI SITE KAYALAPATTNAM (10th Century A.D.)

1. ஸ்வஸ்தி சிறீ கொமாற பன்மரான திரிபுவனச
2. க்கரவர்த்திகள் செம்பினாடு கொண்டருளின சிறிவிர
3. பாண்டிய தெவற்கு யாண்டு.....யாவதின் எதிராமா
4. ண்டு இசப நாயிற்று யிருபத்.....டாந் தியதியும் தி
5. ங்கணாளு(ம்) புனர்பூயத்து நாள் கண்டனன்
6. பவுத்ரி மாணிக்கம் பட்டினமான காகிற் றூர் கண் நாடா
7. ழ்வானென் எட்டடி நெடுந்தெரு வீற்றுள்ள ஆரல் கத்
8. தலை தரள தரங்கத்து சோனக வியாபாரி நாயகற்
9. குகறுப்புடையார் சோனவப் பள்ளி.....குடிக்குள் கோன்
10. செய்யுனென்..... . மேல்.....குடிமை அந்த
11. ராயம்.....கீழ்மேல் எல்கை காயல் கரைக்
12. குப் புள்ளிபுக்க நிலம்புன்செய் நன்செய்....மாவுக்குப்
13. பாசனம் பொக்கத்து வாயிலைக் கொடிப்புறத்து
14. வாழையுள்பட்டு ஆடி குறுவை அல்விகி குறுவாய்க்கு மாத்தால்
15.கலநெல்லு எதுணி பதக்கு நெல்லும் அ.....
16.திரமும் இறுப்தாக.....வும்
17.சோனவப்
18. பள்ளிக் கிதுவகை வரி இல்லாத இருநிதிப் பிறக்கம் வரி....
19. சையிற் காட்டி.....
20.அஞ்சு வண்ணத் தொழுகை செய்.....
21. துவரற்கா.....பவித்திரி மாணிக்க நகரூர் காகி.....
22. றூர் நாடென்ற பட்டினத்து.....கறுப்
23. புடையான தலைவன்கணக்கன் புரந்து எளுதி காத்து அறப்
24. பகஞ்செய் யக்.....கடவரால்
25.கு இறுக்கும் படிக்கு.....கல்வெட்டிக்
26. குடுத்தன்..... ஸ்ரீ.....

2. INSCRIPTION RELATING TO KADARKARAI PALLI SITE KAYALPATTANAM
(Now at Karuppudaiyar Palli Complex)
(12th Century A.D.)

1. பூவின் கிழத்தி மேவி குடைவீற்றிருப்ப மே-
2. தினி மாது நீதியில் புணர.....மடந்
3. தை சயப் புயத்தி ருப்ப மாக்கலை மடந்தை வாக்-
4. கினில் விளங்கத் திசையிரு நான்கு மிசை நிலா
5. வெறிப்ப மறைநெறி வளர மனுநெறி திகழ்தர
6. அறநெறிச் சமயங் களாறுந் தழைப்ப.....
7.
8.ஏழுகடல் பொ
9. ழில் வெண்குடை நிழற்ற செங்கோல் நடப்ப
10. இருநேமி யளவு மொருநேமி யோங்க சேரலர்
11. பணிய மணியணி மாடகூடப் பாண்டி மண்டலங்
12. கொள் தென்கீழ்க் கடல்படர் காயலந் துறை கொல்கை
13. முத்துடை வீரபாண்டியன் பட்டித்துள் வெண்டிரள் மணல்
14. மேட்டு மேலெல்கை பவித்திர மாணிக்கம் நகர்க்குக் கா-
15. வலர் ஐய்வருக் கொருவர் திரிபுவனச் சக்ர-
16. வர்த்தி யாணையாக கடற்கரைப் பள்ளி இறையிலி ஆ....
17. கக் குடுக்கும் படிக்கு திருவுளத் தருளிய முத்துக் சலா
18. பம் வாணிகச் சோனகர் குழக்காய் நாட்டிப் படுத்து
19. எல்கை கா
20. ட்டியுங்.....வாறெல்லாம்யாண்டு
21.விளங்கு முயர்வா வெள்ளிநாள்
22.கல்லில் வெட்டுவித்தென்.....
23. த்துத்.....மாறென.....ரா.....கண்
24. டனனே.....தென்
25. னா பராக்கி ரமனே.....யு.....ஒன்றே
26. ய்யாண்டு கொள்ள வுமாக.....துல்யம்.....எழு
27. த்து.....புநீ.....

3. INSCRIPTION AT KODIMARATHU SIRUNAINAR PALLI KAYALPATTNAM
(15th Century A.D.)

1. சுபமஸ்து பூமிசை வனிதை மார்பினில் பொலிதர
2. நாமிசை கலைமகள் நலமுற விளங்க புயவரை மீது
3. சயமகற் புணரக் கயலிணை யுலகிற் கண்ணெனத்
4. திகழ்தரச் சந்திர குலத்து வந்தவ தரித்து முந்தயர்
5. தவத்துறு முளையென வளர்ந்து தென்கலை வடகலை
6. ஓர்ந்துத் தெளிவுற தெரிந்து மன்பதை புரக்க
7. மணியணி முடி புனைந்து சங்கர சரண பங்கசம் சூடி
8. வீரபாண்டியபாட்டினத்துள் திகழ்ஆர்கலியோதக்கரை....கல்
9. தரளவண் மணி தேங்கு புரிசையங் கிருந்து தனிக்
10. குடைதிகழ் புரி பவ்த்ர மாணிக்க பட்டினத் துறுபெரும்
11. செயமா துறையும் காயற் பட்டினந் திகழ்தரு துருக்க
12. நெயினாப் பள்ளி விழாவணி நடாத்தி வழாவகை நடாத்தற்கு
13. தென்காயல் நாட்டு மண்மக்க ஞுவப்ப தொழுகை அர்த்த
14. மண்டபமும் இடைநாழி பெருமண்டபமும் அலம்பு நீர் வாலியு(ம்)
15. செய்து திருப்பணி செய்து சோகனப் பள்ளி.....
16. சிறீ அரி தேவரான பாண்டிய தேவர்க்கியாண்டு இருபத்
17. தெட்டாவதின் மேலாம் எதிரது.....ற்று இருபத்தொன்றாம்
18. தியதி பூரணனையும் வெள்ளிக்கிழமை சோதிநாள்..... யத்து
19. தென்வாரி நாட்டுப் பொருநை பாயும் உத்தர தீரத்து உமரிக்
20. காட்டெல்லை யுட்படு மாத்தூர் காணிக்கு.....பராக்
21. பாண்டிய தெவற்கு எல்கை யான புன்னக்காயற்கு உட்பட்.....
22. வடக்கீள் எல்கைநன்செயும் புன்செயும் மேடுங் குளனும்
23. மாவடை மரவடை பட்டை கொடித் தோட்டமுஞ்.....
24. செக்கிறை மற்று முள்ள ஸமஸ்த ப்ராப்திகள் யாவும் முப்பதாவது
25. பாசன முப்பெரு முதலுக்கு தேவதான மாக விட்டது இம்
26. மரியா தையிலெ இவ்வோலைபிடிபாடாகக் கொண்டு
27. உள்ளளவும்

28. கையாண்டு செம்பிலும் கல்லிலும் வெட்டியது இதனால்
29. பள்ளியிற் றொழுகைப் பணிகள் எவ்வயும் முறையோ
30. றாழ்வற நடாத்திப் போதவும் பாற்க..... இவை
31. கொற்கை பராக்ரம மாறன் சிறீயரீ பாண்டிய தென்னவன்
32. கொற்கை பராக்ரம மாறன் சீறீயா பாண்டிய தென்னவன்
33. எழுத்து....துல்யம் பவ்த்ர மாணிக்கம் பட்டினப்
34. சந்திராத்தவல்
35. வரியில்லார் கணக்கிலும் தவிர்த்து
36. கைய்யாண்டு கொள்ளவும் துல்யம்.... ஸ்வஸ்திசிறீ

4. INSCRIPTION IN KODIMARATHU NAINAR PALLI KAYALPATTNAM (14th Century A.D.)

கிசுரத்து 9.1 கொல்லம்..... கார்த்திகை மாதம் 5ஆம் தேதி காயற்பட்டனத்திலிருக்கும் முஸ்லிமாகிய ஊரவர்கள் சகலருமே ஒத்த சம்மத பத்திர நாமா என்னவென் றால் நம்மளில் இது முன் மாப்பிள்ளை மார்களுக்குக் கைக்கூலி சீதனம் 150, 200, 250, 300, 350, 400 இம்மட்டில் வாங்கிக் கல்யாணம் முடிக்கிறபடியினாலே யிந்தப்படி பேசிக் குடுத்த பேர்களும் வருத்தப்பட்டு அதுனாலே குமர்க் கலியாணம் முடியாமல் அநேகம் குமர்களிருப்பதினாலேயும் ஏழை எளியதுக நடப்பு மனிதர்களும் குமார்கள் வைத்துக்கொண்டு அனேகங் கஷ்டப்படுகிறது னாலேயும் கைக்கூலி உகந்ததிலே மொத்தத்தில் உட்பட்டு நடப்பான பேர்களிடத்தில் குமர் இருக்கப்....களில் அதிக கைக்கூலி குடுக்குறதையிட்டு அந்த இடத்தில் கைக்கூலி வாங்கிக் கலியாண முடிக்கிறபடியினாலேயும் இப்படிபல விதமாய்க் குமர் இருந்து போறது னாலேயும் அனேகங் குமர்கள் கலியாண முடியாமல் இருப்பது னாலேயும் னாமெல்லோரும் ஒத்துமைப்பட்டுப் பொருத்தாமாய்க் கைக்கூலி சீதனம் பொருந்த எழுதி கொண்டது. மாப்பிள்ளைக்கு கைக்கூலி பணம் 71 பெண்ணுக்குச் சீதனம் உடமை 30 யிந்தப்படிக்கு வாங்குகிற மாப்பிள்ளைக்குக் கைக்கூலி குடுத்து கலியாணம்..... அசல் பாத்திரம்..... வசம் இருக்குது. அப்துல் காதிரு அவக குமாரர் உமறு சாகிபு அவக முயற்சியால் இந்தக்..... ந்

5. INSCRIPTION IN THE PILLAR IN FRONT OF KATTUMAGHUDAM PALLI
KAYALPATTNAM
(14th Century A.D.)

- | | |
|--------------------------|---------------------------|
| 1. ஸஸபூரீ அருளிச்வத | 19. த பள்ளிக் கு கவந் |
| 2. செயல் கொல்ல | 20. தரமாக இந்தச் சோ |
| 3. ம் ரு ள யங ளு சிங் | 21. ணாடுகொண்டான் ப |
| 4. க நாயற்று இரண் | 22. ட்டினத்துத் துறை |
| 5. டாந்தியதியும் ப | 23. யில் ஏற்றுமதி இறக் |
| 6. வந் வனையும் பெற்ற | 24. குமதி கொள்ளும் |
| 7. அவிட்டத்து நாள் | 25. வகைக்குள் |
| 8. சோனாடு கொண்டா | 26. ல்லாம் விலைப் |
| 9. ள் பட்டினத்து ஜு | 27. படி உள்ள முதலு |
| 10. மாத்துப் பள்ளிக்கு | 28. க்கு நூறு பணத்து |
| 11. உதையமாத்தான் | 29. க்கு காற்பணமாக |
| 12. டப்பெரும்பள்ளி எ | 30. உள்ள விழக்காடு |
| 13. இன்று பேருங்குடுத்து | 31. பெறும்படியும் இ |
| 14. இவ்வூரிற் காதி | 32. ன்னாள் முதல் சந்திரா |
| 15. யார் அபூவக்கற்கு | 33. தித்தவரை இப்படியி |
| 16. உதையமாத்தாண்ட | 34. லே பேரும் வழங்கி |
| 17. க் காதியார் என்று | 35. இந்த சுவந்திரமும் பெ |
| 18. பேருங்குடுத்து இந் | 36. ற்றுப் போதும் படியும் |

6. INSCRIPTION ON THE PILLAR AT GORIPALAYAM DARGHA, MADURAI.
(16th Century A.D.)

பக்கம் 1

1. சிவமயம்
2. சொஸ்த்தி
3. ஸ்ரீரிமான்
4. மகா மண்ட
5. லெசுரன் அரி
6. யராயற் தளவிப
7. ரடன் பாசைக்கு
8. தப்புவராயிற் கண்
9. டன் வராயற்க
10. ண்டன் கண்ட
11. நாடு கொண்டு
12. கொண்ட நாடு
13. குடதாதன்
14. பூறவதெஷ்(ச)ண
15. பச்சிம உத்தறச
16. த்துற்சமுத்தரத்து
17. ப(தி) பாண்டிமண்
18. டலஸதாரீ பனா
19. சாரியன் சோ
20. முமண்டல பிற
21. திட்டாபனாசாரி
22. யன் தொண்ட
23. மண்டல சண்ட
24. ப்பிறசண்டன் இ
25. ழுமும்ங் கொங்கு
26. கம்பழமும் யாபர்
27. ணனாயிகப் பட்டண

28. மும் கேசரிவேட்
29. டை கொண்டரு
30. ளிய ராசா(தி)ராச
31. ன் ராசபறமேகற
32. ன் ராசமாத்தாண்
33. டான் ராசகெம்பீர
34. றன் ராசாகள் நெரு
35. நீ(தி) ராசபரிபாலன்
36. ராசா்கள் நம்பிற

பக்கம் 2

37. கோட்டத்தில் மன்
38. ளிய கண்ட
39. ன் யுட்டருக்கு சம
40. நேர் பயங்கரன்
41. துட்டரில் துட்டன்
42. துட்ட நெட்டூரன்
43. துட்ட ராட்டற் தல
44. ர(ரக்) குத்தன் துட்ட பா
45. லன் ஒருகோல்ச
46. சுலுத்தான் துல்க
47. லுக்கற் தளவிபா
48. டன் ஒட்டிய மோ
49. கந் தவள்த்தான்
50. ஒட்டிய தளவிபா
51. டன் ஒட்டிய மோ
52. கந் தவிளத்தான்
53. சமைங்கண்டன்

54. சமைய நாராயணன்
55. அட்ட ஆத்திரிய கம்ப
56. ன் செட்ட முடுமன்
57. னியற்முடியான் சம
58. மன்னன் நாராய
59. ணன் இரவிநாராய
60. ணன் வங்கிஷ நா
61. ராயணன் வேதகு (ல)
62. பிறதாபன் விரி
63. யப்பிறதாபன் கனகப்
64. ப்பிறதாபன் விரி
65. பிறதாபன் கீற்த்தி
66. ப்பிறதாபன் அவ
67. விருது கொண்டே
68. வவிறுதுலா மலை
69. கலங்கிலும் மநங்
70. கலங்காத கண்ட
71. ன் மன்னிய சூரதா
72. ரனாரணமுச் கெந்
73. பீரெனாணமுக சுத்த
74. வீரன் வில்லுக்கு விை
75. சயன் சொல்லுக்கு ச
76. த்திய அரிச்சந்திரன்
77. குடைக்கி கற்றன்
78. தனத்துக்கு குபேறன் அ
79. முகில் மன்மதன் வீரல
80. ட்சுமி விசையலட்சுமி
81. சந்தானலட்சுமி சய
82. பாக்கிய லட்சுமி தி

பக்கம் 3

83. யாகலட்சுமி போ
84. கலட்சுமி சஷுரியலட்
85. சுமி கிரந்தலட்சுமி
86. அட்டலெட்சுமியும் பொ
87. ருந்திய மாற்பெ
88. ன் எட்டுத்திக்கு சத்த
89. சாகறமும் ஒருகு
90. டைக்குளாண்டு கொ
91. ண்டருளிய மல்லிகா
92. ச்சிணராயற் தேவ
93. மகாராயற் விருப்பா
94. ச்சிராயற் புசபெலரா
95. யற் வீரநரசிங்கரா
96. யற் ஆனைகுந்தி வெ
97. ங்கிடபதி தேவமகா
98. ராயற்குமார் நரசி
99. ங்கியராயற் கிருஷ்ண
100. ராயற் ராமராயற் குமர
101. ர் கிஷ்டனராய றவற்
102. கள் காரியத்துக்கு காற்
103. த்தரான விசுனாத
104. னாயக்கற் கிருஷ்ண
105. ப்பனாயக்கற் வீரப்ப
106. னாயக்க ரய்யனவ
107. ற்கள் ராட்சிய பரி
108. பாலினம் பண்ணி
109. செய்தருளி நின்ற
110. சாலிவாகன சத
111. ரசத்துவம் சூசள

112. ஷெயட்யருக்கு மேல்(செ)

113. ல்லா நின்ற பவ

114. ளுதை மீ சம் ய

115. உ தீ சுபயோக சு

116. பகற்றணமும் கூடி

117. ன சுபதினத்தில்

118. மதுரை வளனா

119. ட்டில் வைகை ந

120. திக்கு வடக்காயிய

121. கோரிப்பாளையம்

122. தில்லி ஒருகோ

123. ல் சுலுத்தாற் பள்

124. ளிவாசல் கோ

125. ரிக்கு சொரிசுடி

126. சொக்கிசுளம்

127. பீலிசுளம்

பக்கம் 4

128. கன்னாநேம்

129. பல் சிறுதூற்

130. திருப்பாலே

131. இந்த ஆற்கிரா

132. மமும் முன் கூன்

133. னம் பாண்டிய

134. ராசா யகசூத

135. ங்கத்துக்கு கோ

136. ரிப்பாளையம் நி

137. லம் அடி ஒரு

138. தங்கத்துக்கு வி

139. லைப் பிரமாண

140. (ம்) நிச்சையம் பண்

141. ணிக்குடுத்து வில்

142. லு எல்கை கல்லு

143. (ம்)ப் போட்டுக் குடுத்து

144. நடந்து வந்தபடி

145. யினாலை யிதன்ம் பி

146. (ற்) கு ராசாக்களுக்கும்

147. மஸ்கருக்கும் தக்கம்

148. வந்து நாம் நாயம் வி

149. சாரிக்கும்போது பா

150. ண்டியற் கோரிக்கு

151. விலைப்பிரமாணம் ப

152. ண்ணிக்குடுத்த அத்

153. தாச்சினை நிலவா

154. மான படியினாலே

155. முன்நடந்வடிக்கு

156. நாமும் அபிமானி

157. க்க கோரிக்கு விட்

158. டுக் குடுத்தோம்

159. எல்கை முன்ம் பா

160. ண்டியர் னாட்டிலா

161. கல்லு எல்கைப்படி

162. க்கு யிந்த ஆ(று) கிரா

163. மதில் உள்ள ச

164. கல சமுத்தர் ஆ

165. தாயமும் சுகமே

166. எண்எண்ணை

167. க்கும் சூரியப்பெற

168. வேசம் உள்ள ம

169. ட்டுக்கும் சுகமே ஆ

170. ண்டு அனுபவித்

171. துக்கொள்ளு
172. வராகவும்
173.
174.
175.
176.
177. யினிமேல் அரா
178. கிலு.. தக்க(ம்)பண்

179. ணி தொரொகம்
180. பண்ணினால் கெ
181. ங்கை கரையில்
182. காராம் பசுவை கொ
183. ண்ண பாவத்திலே
184.
- வரி 110 112 சகாப்தம் 1495
- வரி 134 135 1400 தங்கம்

7. INSCRIPTION IN THE EASTERN ENTRANCE OF ODAKKARAI MOSQUE KILAKKARAI.

1. இந்த பள்ளிவாசல் அவுதுல் காதறு மரைக்காயரவர்கள் மருமகன் யிசுமாயிலெவை
மரைக்காயர் குமாரர்கள்
2. கவீவு முகம்மது மரைக்காயர் அவுதுல்காதிறு மரைக்காயர் கட்டினது கிசறத்து 1230.

8. INSCRIPTIONS IN THE MINAR IN THE FIRST ENTRANCE OF THE DARGHA, NAGORE

1. பாத்திய வருஷம் ஆடி மாசம் 10 தேதி ஸ்ரீவிசையராவு
2. நாயக்கய்யன் காரியத்துக்குக் கத்தரான
3. மதாறு ராவுத்தர் நாகூர் மீரா ராவுத்தர் முத
4. ல் வாசலில் கட்டின மினாற் மீரா ராவுத்தர் த
5. ற்மத்துக்கு அகுதம் பண்ணினபேர்
6. மக்கத்திலே அகிதம் ப
7. ண்ணின பாவத்திலே
8. போக கடவாராகவும் உ
9. கெங்கைக் கரையில் காரா
10. ன் பசுவை கொன்ற ப
11. ரவத்திலே போககடவ
12. ராகவும் உ உ உ

9. INSCRIPTIONS IN THE BIG MINAR IN FRONT OF THE DARGAH

- | | |
|-----------------------------------|------------------------------------|
| 1. ஆங்கிரஸ் வருஷம் மாசி மாதம் 9 | 6. சேகு அப்துல் மல்லிகையவர்கள் ராம |
| 2. அசரது மீரா சாயிபு அவர்கள் த | 7. ராசா சாயிபு அவர்கள் உத்தாரப் ப |
| 3. ற்காவில் இந்த மினாற் பதினோர | 8. டிக்கு கட்டி வைத்த மனா |
| 4. ங்கனம் ரா பிரதாபசிங்கு மக | 9. ற்ர |
| 5. ரராசா சாயிபு அவர்களுடைய தற்மம் | |

10. மேற்குப் பக்கக் கல்வெட்டு (மேற்படி இடத்தில்)

- | | |
|---------------------------|--|
| 1. அசரத்து மீரா சாயபு | 7. னாயக்கர் அவர்கள் மத்தி |
| 2. ரா ஸ்ரீ பிதாப சிங்கு ம | 8. ஷத்தில் உத்தாரப்படிக்கு சேகு |
| 3. காராசா சாயிபு அவர் | 9. மலிக்கு நாகூர் மத்திஷத் |
| 4. கள் கட்டி வச்ச மணாறா | 10. திப் மணாரா பதினொரு நிலம் க |
| 5. ரா மானோசி சிகதாபூ ரா | 11. ட்டி முடிஞ்சது யுவ வருஷம் தை மாசம் |
| 6. அவர்கள் ரா ராமோசி | 12. 11 ம் தேதி கும்பம் வச்சது. |

11. COPPER PLATE GRANT OF ABEL & CAIN DARGAH, RAMESWARAM

1. ஸ்வஸ்திஸ்ரீ சாலிவாஹந சகாப்தம் 1667 இதன்மேல் செல்லாநின்ற குறோத
2. ன ஸ்ரீ உத்தராயணத்தில் வசந்த ரிதுவில் வைய்யாசி மீ 11உ வியாளக்கிழ
3. மை பஞ்சமியும் உத்திராட நக்ஷத்திரமும் சுப்பிறநாம யோகமும் செளலவாக
4. றணமுங் கூடின சுபதினத்தில் தேவை நகராதிபதன் சேது ல ரக்ஷா துரந்தரன்
5. ராமனாத சுவாமி காரிய துரந்தரன் சிவபூசா துரந்தரன் பரராசசேகரன் பாராச கெ
6. ச சிங்கம் இரவிகுல சேகரன் இரவிமாத்தாண்டன் சொரி முத்து வன்னியன் ஸ்வஸ்தி
7. ஸ்ரீமன் மஹாமண்ட லேசுவரன் அரியராயிர தள விபாடன் பாஷைக்குத் தப்பு
8. வராயிர கண்டன் மூவாயிர கண்டன் கண்டநாடு கொண்டு கொண்ட நாடு
9. கொடாதான் பாண்டிமண்டலத் தாபனாசாரியன் சோள மண்டலப் பிரதிஷ்டா
10. பனாசாரியன் தொண்டமண்டல சண்டப்பிறசண்டன் ஈழமும் கொங்கு மியா
11. ட்பாண பட்டணமும் யெம்மண்டலமுமளித்து
12. கெசவேட்டை கண்டருளிய ராசாதிராசன் ராசப

13. ரமீசுவரன் ராசமாத்தாண்டன் ராசகுல திலகன்
14. இளஞ்சிங்கந் தளஞ்சிங்கம் பகைமன்னர் சிங்கம்
15. ஆற்றில்ப் பாய்ச்சி கடலில் பாய்ச்சி மதப்புலி அடை
16. க்கலங் காத்தாண் தாலிக்கு வேலி சத்துருவாதிய
17. ள் மிண்டன் வேதியர் காவலன் அரசராவண ரா
18. மன் அடியார் வேளைக்காறன் பரதள விபாடன் உரி
19. கோல் சுரதானன் அந்தம்பிற கண்டன் சாடிக்காறர் கண்டன் சாமித்துரோகி
20. யள் மிண்டன் பஞ்சவற்றண ராய ராவுத்தன் பனுக்குவார் கண்டன் கொட்டமடக்கி
21. வைய்யாளி நாராயணன் இவுளி பாவடி மிதித்தேறுவார் கண்டன் ஆரியர் மா
22. னங்காத்தான் தொண்டியந்துறை காவலன் துரகரேவந்தன் அனும கேதனன்
23. கெருட சேதனன் கொடைக்கு கற்றன் பரிக்கு நகுலன் வில்லுக்கு விஜயன்
24. பரத நாடகப் பிறவீணன் கருணா கடாசுஷன் குன்றினுயர் மேருவைக் குன்றா வ
25. ளைக்குணில் பொறித்தவன் திலத நுதல் மடமாதர் மடலெழுத வருகமுகன் செங்கா
26. விக் குடையான் சேமத்தலை விளங்குமிரு தாளினான் விசையலெட்சுமி காந்
27. தன் கலைதெரியும் விற்பனன் காமினி அஷ்டதிக்கு மனோபயங்கர
28. ன் துஷ்ட நிக்கிறக சிஷ்ட பரிபாலன் சங்கீத சாமித்தியன் வித்தியா வினோதன்
இரண்டாம் பக்கம்
29. சகல சாம்பிறாச்சிய லக்ஷ்மிவாசன் சேதுகாவலன் துகஷ்டக் கூத்தத்து
30. க் காத்தூரான குலோத்துங்கசோள நல்லூர் கீள்பால் விரையாக கண்டனிலிரு
31. க்கும் ராசமான்ய ராசபுரீ இரண்யகெற்பயாசியான குமார முத்து விசைய ரகுநாதச் சே
32. துபதி காத்த தேவரவர்கள் குமார்ன் முத்துக்குமார விசைய இரகுநாதர் சே
33. துபதி காத்த தேவரவர்கள் ராமீசுவரத்திலிருக்கும் ஆவல் காவல் பள்ளிவா
34. சல் தன்மத்துக்கு நுறால்மசா குமாரன் சுலுத்தான் சஹாய் சரி பகீர் பாரிசமா
35. க கட்டணையிட்ட புதுக்குளத்தை ஆண்டனுபவித்துக் கொள்பவராகவும்
36. விட்டுக்குடத்த புதுக்குளத்துக்கு யெல்கையாவது யெல்கை குடி ஓரச்சிறகு
37. மடையில் நீர்பாய்ந்து நெல்விளைகின்ற குன்றா வயக்கலுக்கும் வாள்வந்
38. தாளம்மன் கோவிலுக்கும் பச்சிரித் திடலுக்கும் சேதுமாற்கத்துக்கும் வடக்கு
39. கொத்தங் குளத்துக்கும் புரவுக்கும் தென்மேற்கு அச்சங்குடிக்கும் தோட்டக்கா

40. ட்டுக்கும் தெற்கு எக்கைகுடிக் கண்மாய் வடகடைக் கொம்புக்கும் கானத் திட
41. லுக்கும் கிளக்கு யின் னாங் கெல்கைக்குள்பட்ட நஞ்சை பிஞ்சை மாவடை மர
42. வடை திட்டு திடல் மேல் நோக்கிய மரம் கீள்நோக்கிய கிணறு நிதி நிசேஷப
43. ஜல தரு பாஷாண ஆகாமய அஷ்டபோகமும் குடிபடை பள்பறைவரி யிறை
44. கலமும் சறுவ மானியமாக கட்டளையிட்ட படியினாலே
45. சந்திராதித்தவரை சந்ததிப் பிறவேசம் புத்திர பெளவுத்திர பாரம் பரையாய் ஆண்
46. டனுபவித்துக் கொள்ளக் கடவாராகவும் இந்த தற்மத்துக்கு தமிழனாகிலும் நாலா
47. வர்னத்திலே உள்ளவனாகிலும் இசுலாமான வனாகிலும் வாக்குச் சகாயம் அர்த்த ச
48. காயம் பண்ணினால் கெங்கையிலும் சேதுவிலும் மக்க மதீனத்திலேயும்
49. அன்னதானமும் சொந்தானமும் அனேகம் குடும் பிறதிஷ்டையும் பண்ணி
50. ன பலனை யடையக்கடவாராகவும் இந்த தற்மத்து விகாதம் நினைத்தால் புண்ணி
51. ய ஸ்தலங்களிலேயும் மக்க மதீனத்திலேயும் மாதா பிதாவையுங் கொன்ற தோ
52. ஷத்திலும் மகாபாவத்திலேயும் போகக்கடவாராகவும் உ குருவே துணை உ
53. இந்தப்படிக்கு தாம்பிற சாதனம் யெளுதினேன் திருப்புல்லாணியூரிலிருந்து
54. ம் முத்துப் பண்டாரம் புத்திரன் இருளப்பன் கையெளுத்து உ இந்த தற்மத்துக்கு
55. தமிழனாகிலும் எவர்களாகிலும் விகாதம் நினைத்தால் கெங்கையிலும் சேதுவி
56. லும் காராம் பசுவையும் மாதாபிதாவையுங் கொன்ற தோஷத்திலே போகக் க
57. ட வராகவும்

SELECT GLOSSARY

Barrel Vault	: Cylindrical form of roof or ceiling.
Chillakhana	: Room to which hermits (Awlia) withdraw for 40 days.
Corbel	: Block of stones projecting from a wall or pier; brackets
Cornice	: Crowning portion or projection from the ceiling
Corridor	: Exterior Passage in building
Cupola	: Spherical roof (Dome)
Dargah	: Shrine or tomb of Muslim saints and Sufis
Facade	: Front view or elevation
Gumbaz	: Dome
Pagoda	: Tall structure in several storeys (Generally Hindu Temple)
Pilaster	: Square pillar projecting from a wall (half pillar to be seen)
Plinth	: Lower portion of a building or column
Quibla	: Direction of prayer (west)
Rauza	: Tomb Complex with a mosque.
Vault	: Arched covering over any space
Juma Masjid	: Congregational Mosque
Liwan	: Pillared cloisters of a mosque
Madrassa	: School, College
Mahal	: Palace
Maqhraba	: Mortuary chamber of a Muslim saint
Masjid	: Mosque (lit-place for prostration)
Mihrab	: The niche or arched recess in the western wall of mosque, towards which worshippers turn for prayer
Mimber	: Pulpit in mosque

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PLATES

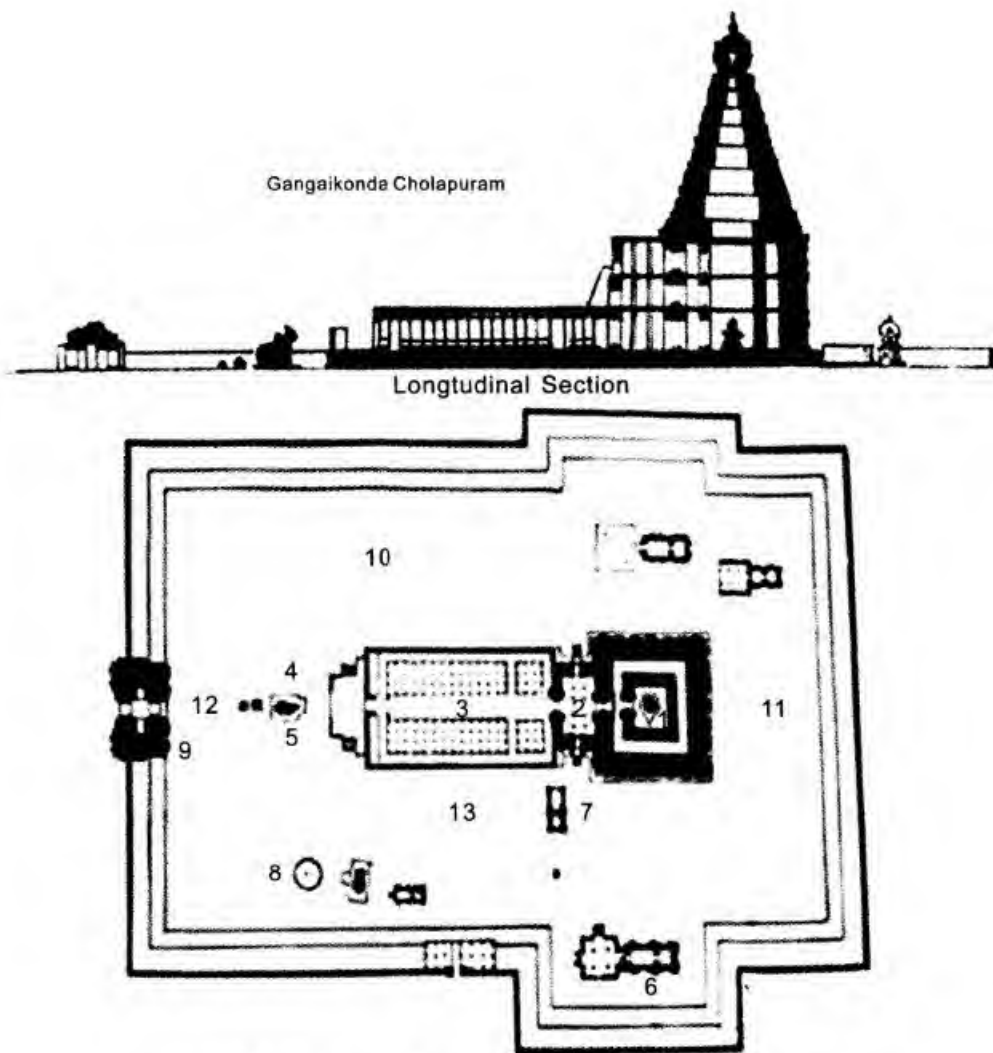


Fig. 1. General Plan of a Temple in Tamil Nadu

- | | |
|-----|-----------------------------|
| 1. | Sanctum Sanctorum |
| 2. | Ardhamandapam |
| 3. | Mahamandapam |
| 4. | Balipitam |
| 5. | Dwajasthambam |
| 6. | Shrine for Parivara Devatha |
| 7. | Well And Tanks |
| 8. | Gopuram |
| 9. | South Prakara |
| 10. | West Prakara |
| 11. | East Prakara |
| 12. | North Prakara |
| 13. | |

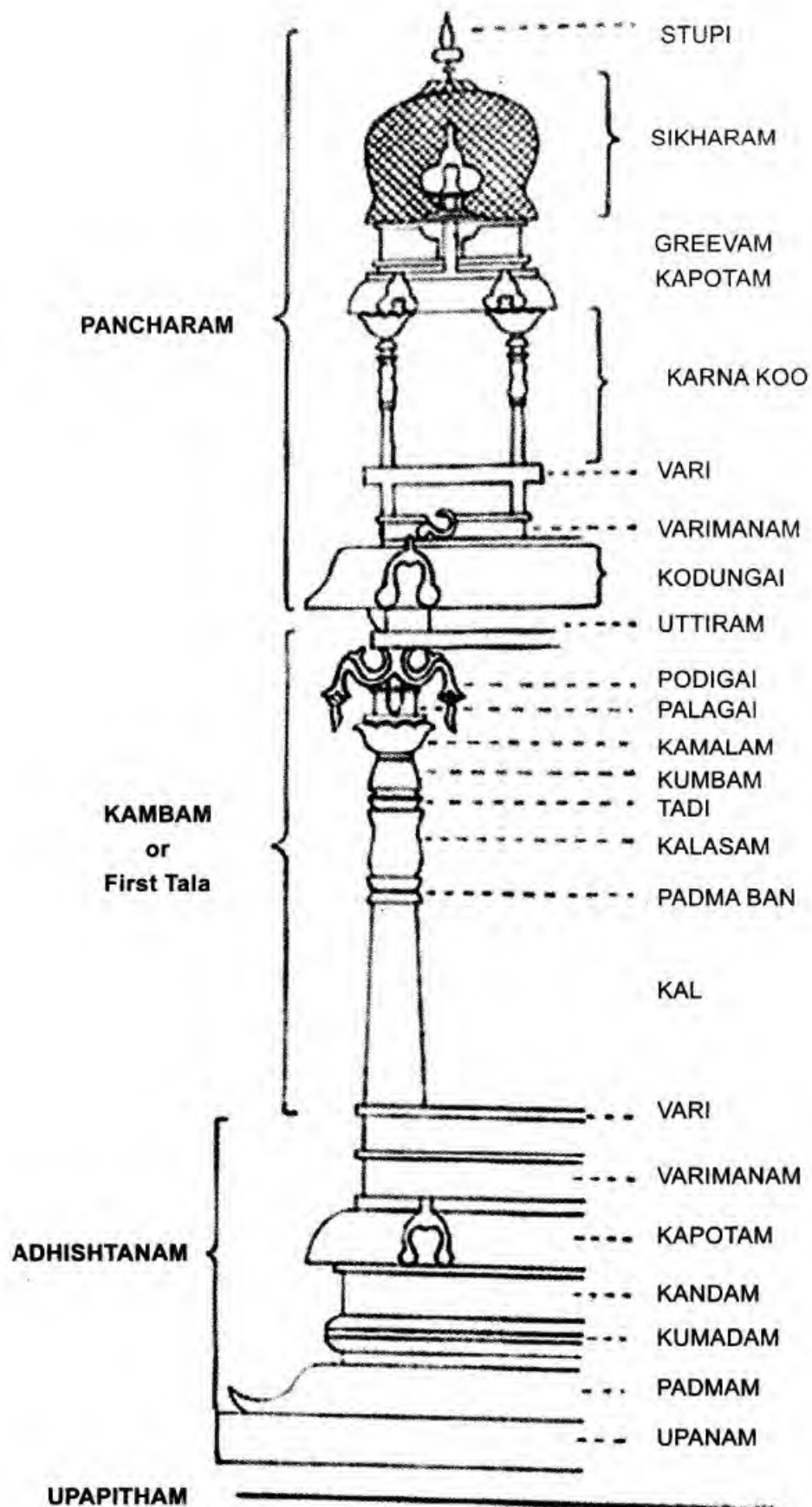


Fig. 2. Components of a Dravidian Temple

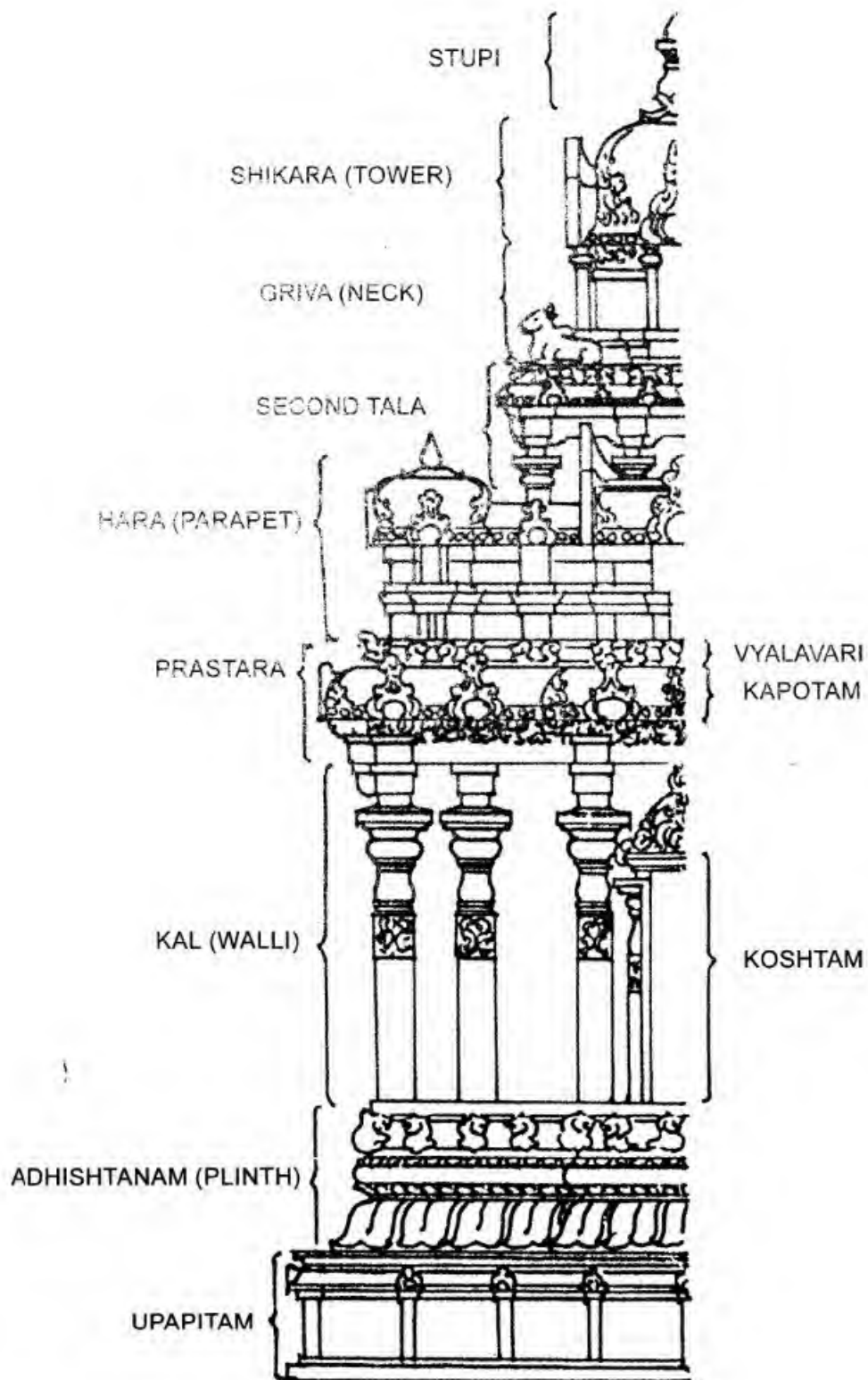


Fig. 3. Elements of a Temple Vimanam

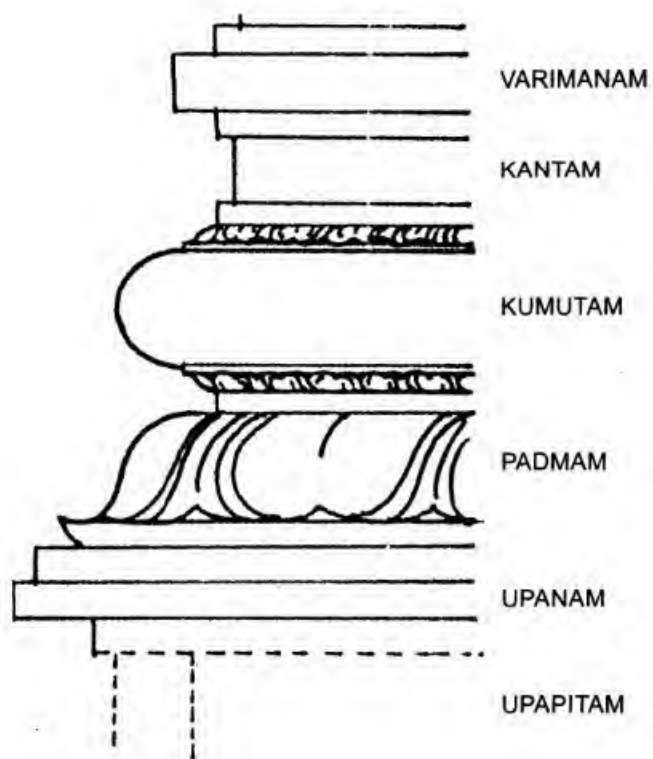


Fig. 4. Components of Adhishtanam

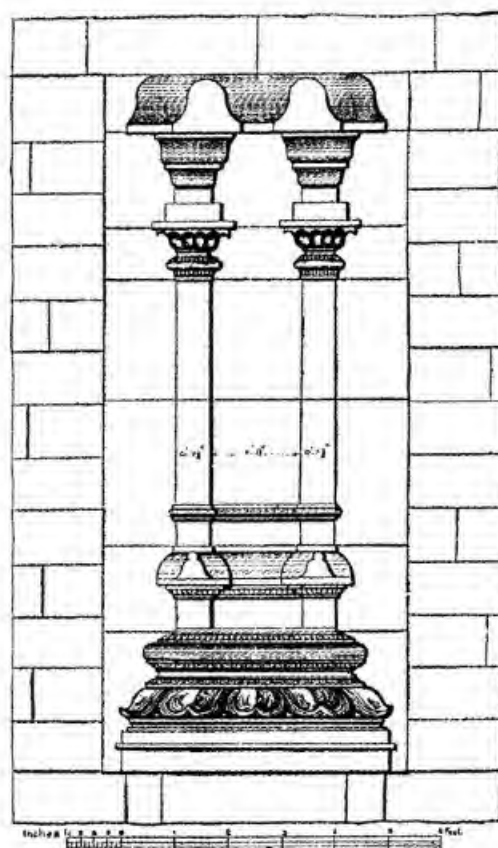


Fig. 5. Koshtam in a Temple Wall

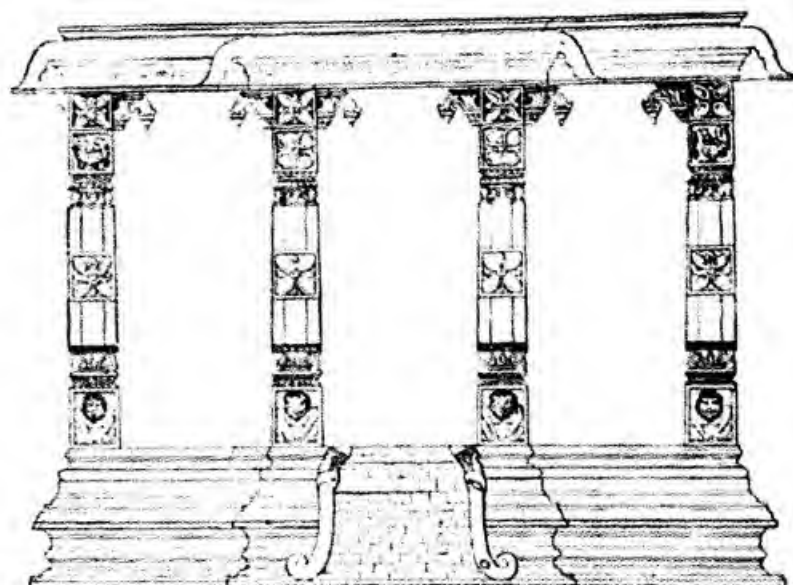


Fig. 6. Mandapam in a Temple

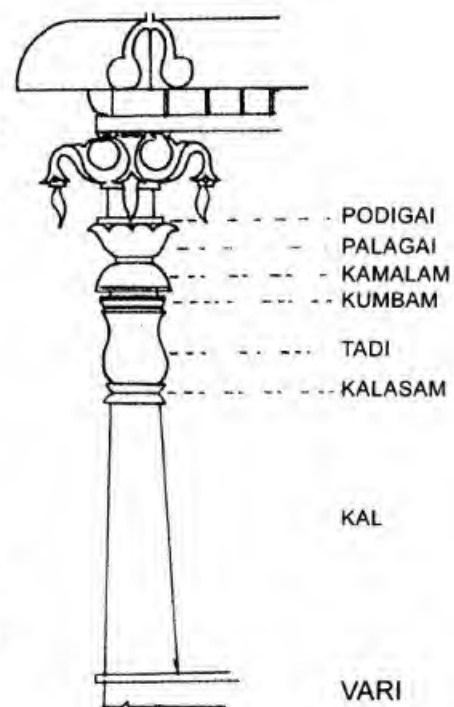


Fig. 7. Components of a Pillar

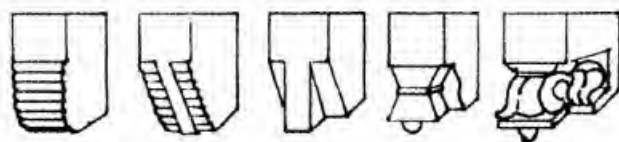
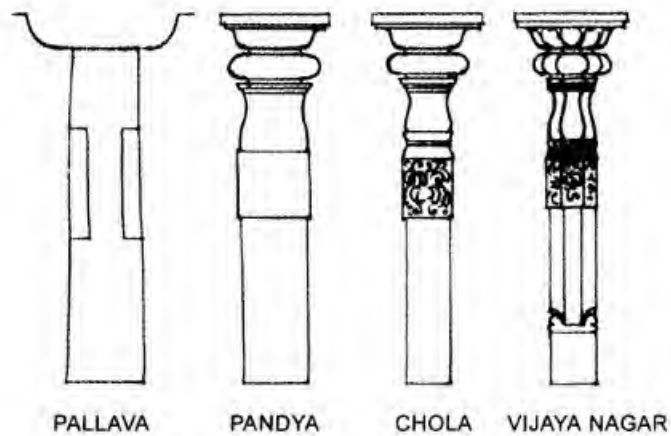


Fig. 8. Types of Pillars

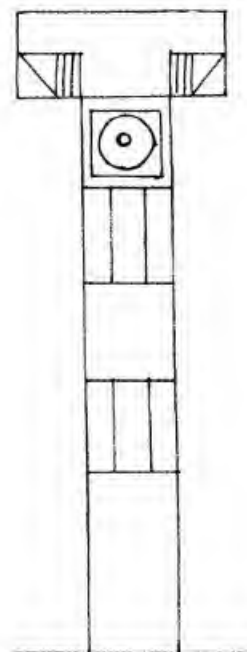


Fig. 9. Square Pillar

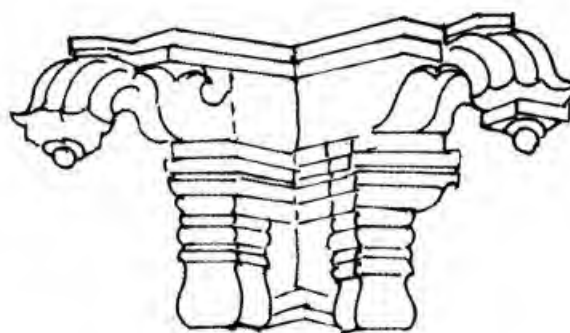
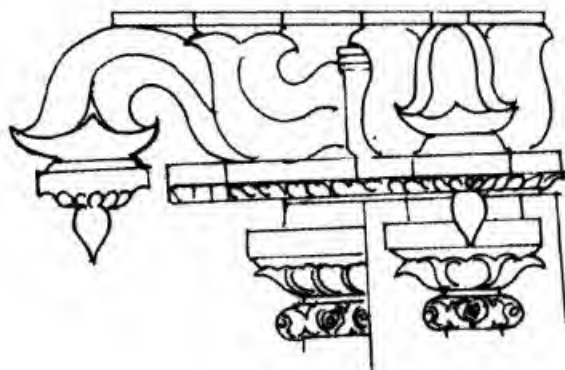


Fig. 10. Details of Pothigai

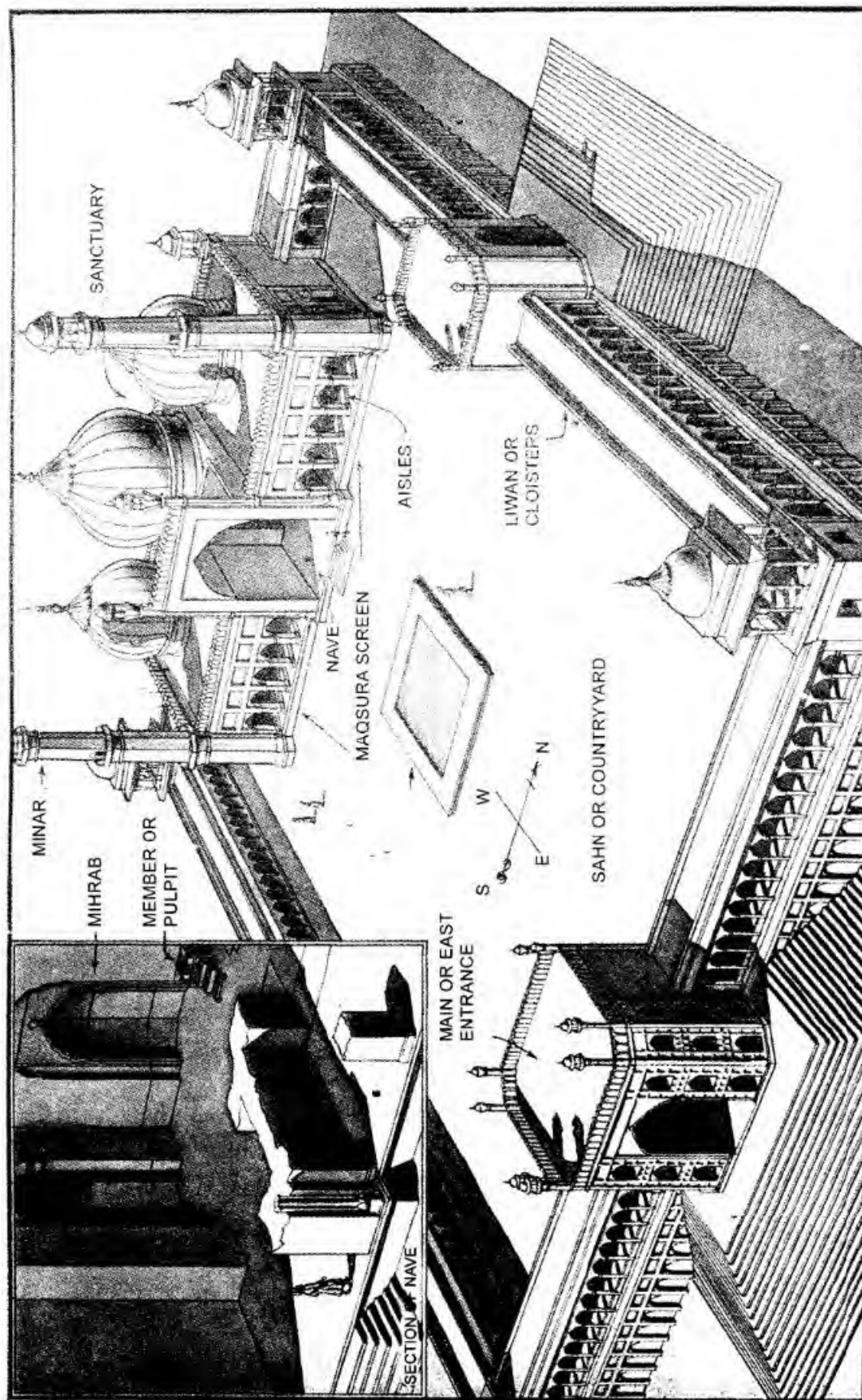


Fig. 11. Essential Parts of Mosque

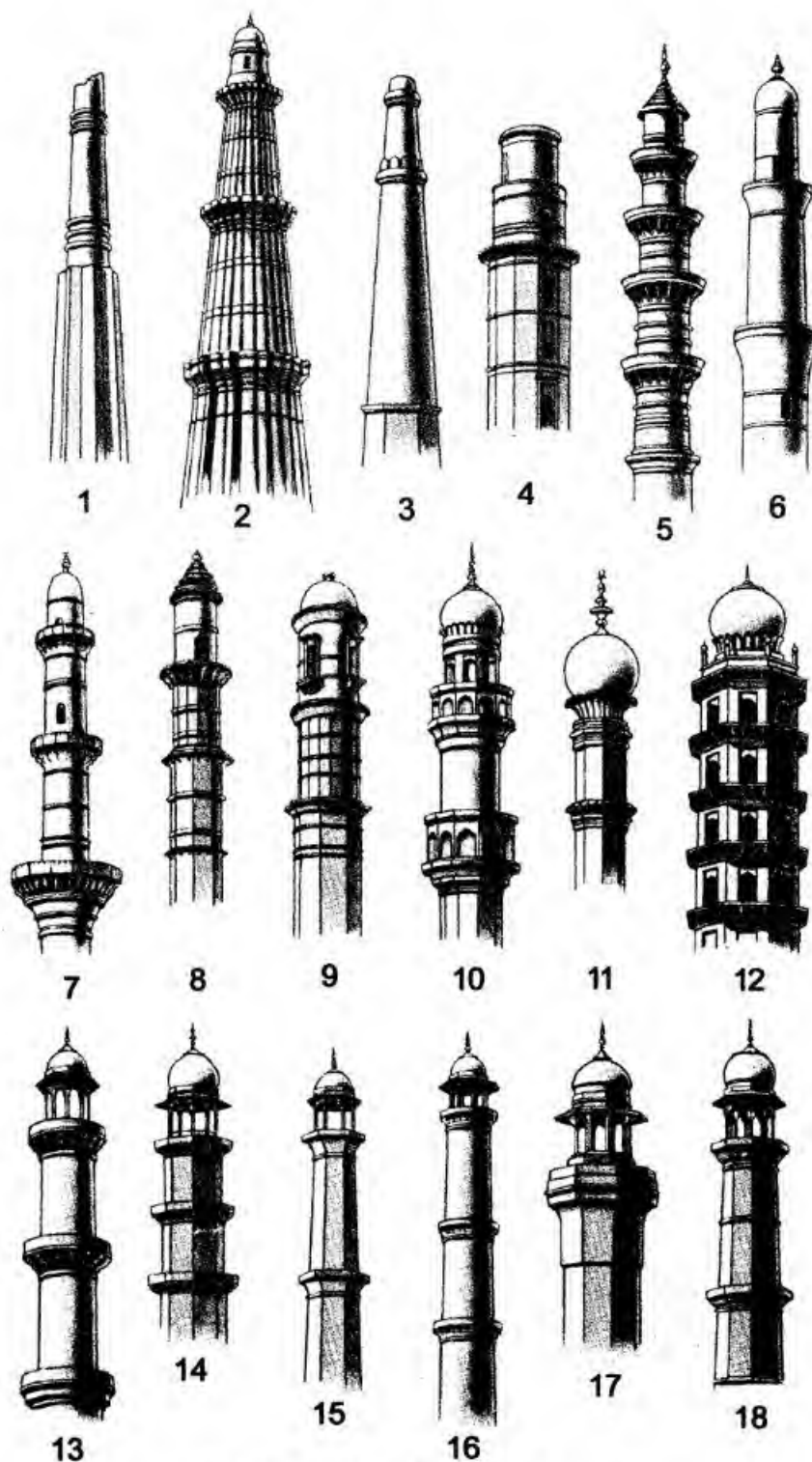
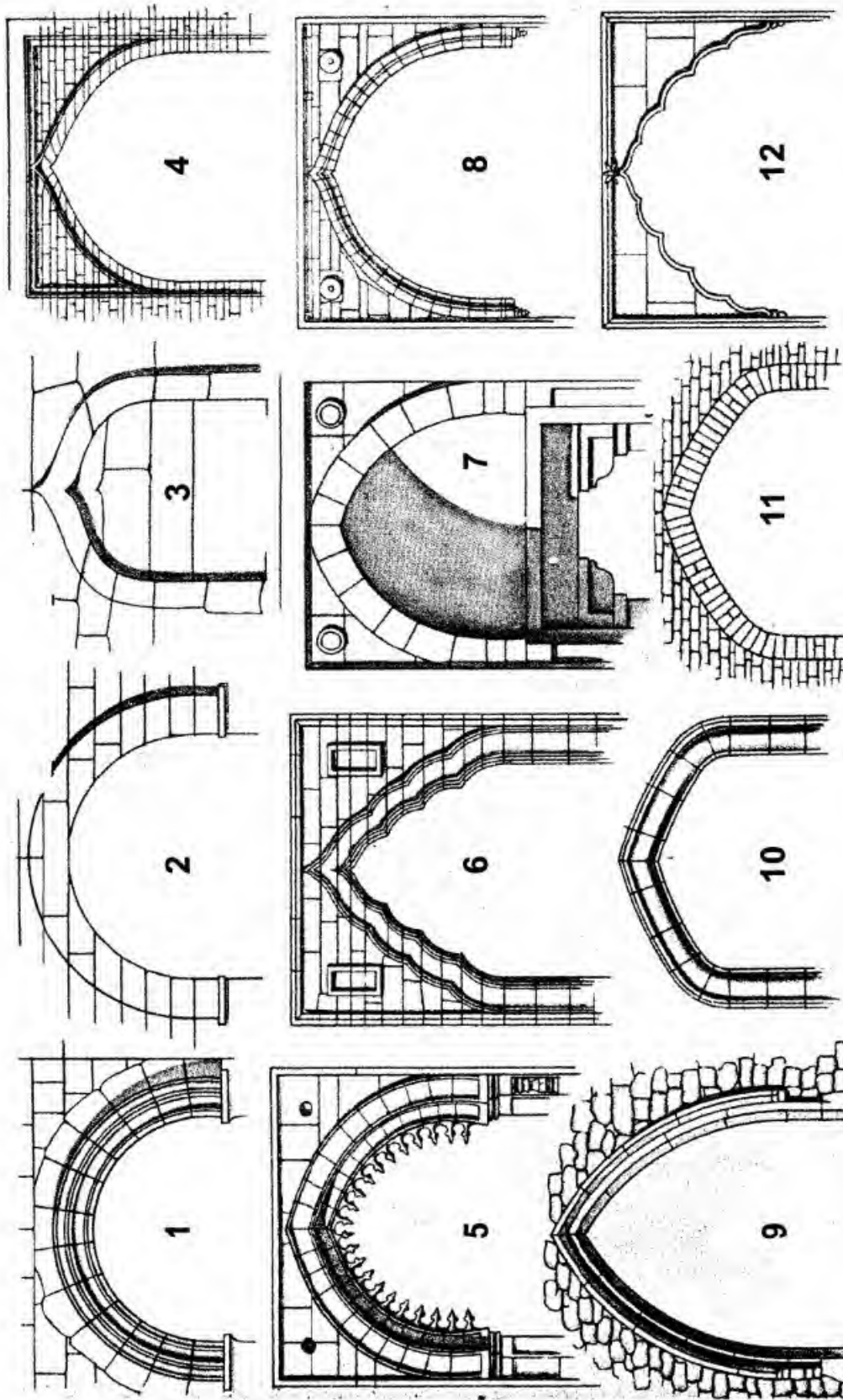


Fig. 12. Types of Minars and Towers

1. Ghazni 2. Qutb Minar (12th Cent) 3. Khirki Mosoq (Delhi 14th Cent)
4. Firuz Minari (Gaur - 15th Cent) 5. Sha Allum Moque (Ahamadabad C.1950)
6. Madrasa at Bidar (C.1472) 7. Chand Minar (Dauladabad C1435)
8. Jamimasjid (Champner 1509) 9. Bibi Ki Masjid (Burhanpur C. 1500)
10. Charminar (Hyderabad 1591) 11. Tomb At Bijapur (C 1575)
12. Gol Gumbaz (Bijapur C. 1650) 13. Akbar's Tomb (Sikandra C. 1607)
14. Jahangir's Tomb (Lahore - 1627) 15. Juma Masjid (Delhi - 1644)
16. Taj Mahal (Agra C 1634) 17. Wazir Khan's Moqsue (Lahore 1634)
18. Rabia Daurani (Aurangabad C 1679)

Fig. 13. Types of Arches



1. True Arch 2. Carbelled Arch 3. Niche in Saranath Stupa (C. 17th Cent) 4. Qutb Mosque (Delhi C 1200)
5. Alai Darwaza (Qutub, Delhi 1310) 6. Ajmeer Mosque (C. 1225) 7. Tomb Of Ghiyathuddin Tughlaq (Delhi C. 1325)
8. Jami Masjid (Ahmadabad C. 1420) 9. Gothic Arch (13th Cent) 10. Gothic (Tudor) (C. 1500) 11. Mughal (16, 17th Cent)
12. Mughal - Engrailed (17th Cent)

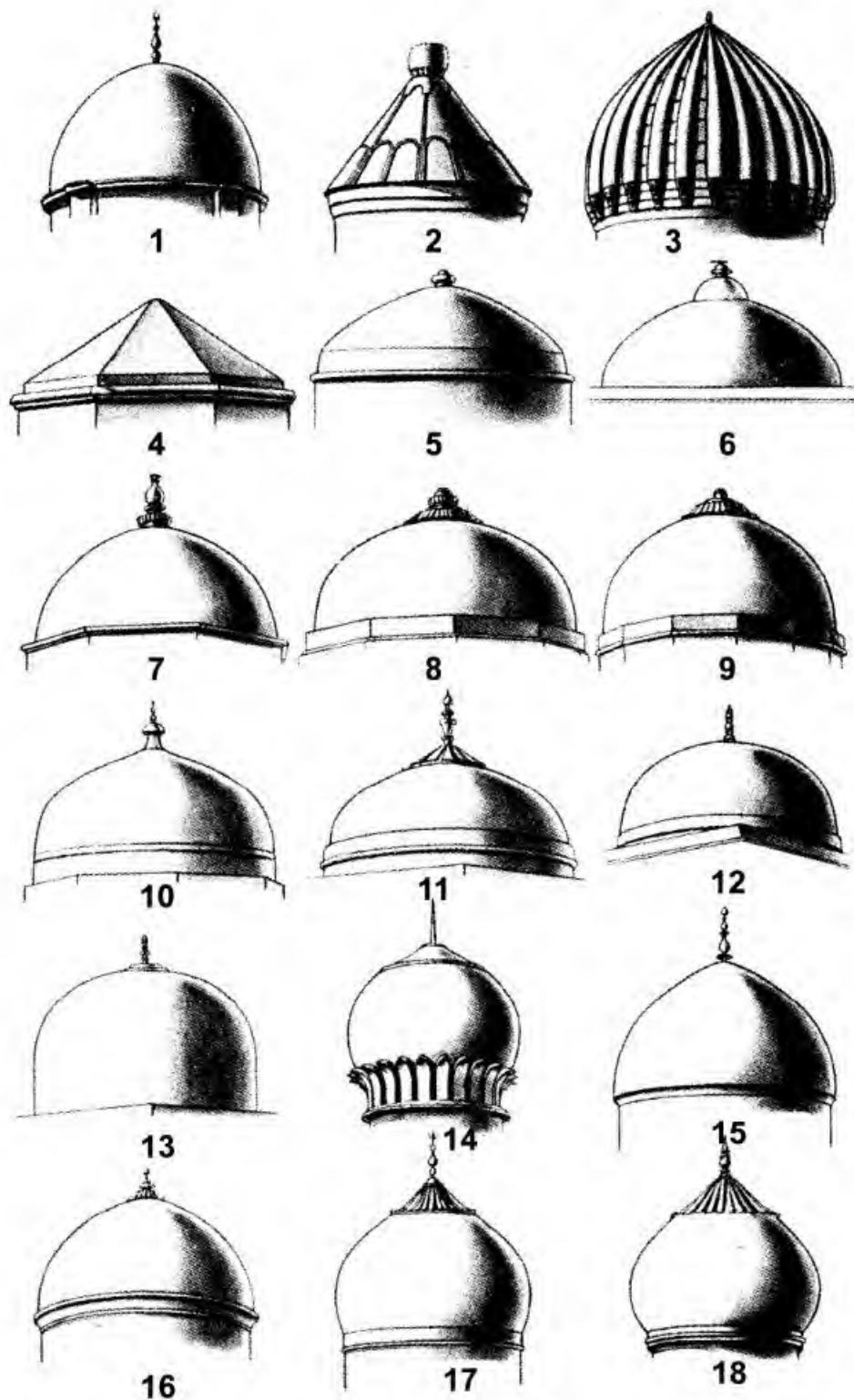


Fig. 14. Types of Domes

1. Dome Of The Rock (Jerusalem 7th Cent) 2. Kaisarieh Anatolia (12th Cent)
3. Samarkand (14th Cent) 4. Tomb Of Nazir - Ud - Din (Delhi C 1231)
5. Alai Darwaza (Delhi C. 1310) 6. Ghiyasuddin Tuglaq's Tomb (Delhi 1325)
7. Md. Shah Sayyed's Tomb (Delhi 1494) 8. Lodi Tomb (Delhi C. 1500)
9. Tomb of Rukn-i-alam (Multan. 1325) 10. Jamia Masjid (JATINPUR)
11. Husang's Tomb (Mandu C.1440) 12. Jamia Masjid (Gulbarga C. 1367)
13. Bijapur (16th Cent) 14. Humayun's Tomb (Delhi 1564)
15. Khan Khanan's Tomb (Delhi 1527) 16. Tajmahal (1634) 17. Safdarjang Tomb (Delhi 1753)



Fig. 15. Kalluppalli - Tiruchirappalli - Interior View

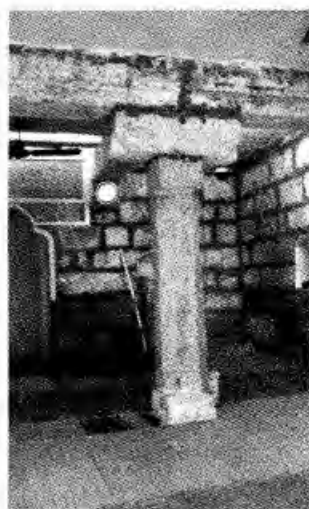


Fig. 16. A Pillar in Dravidian style

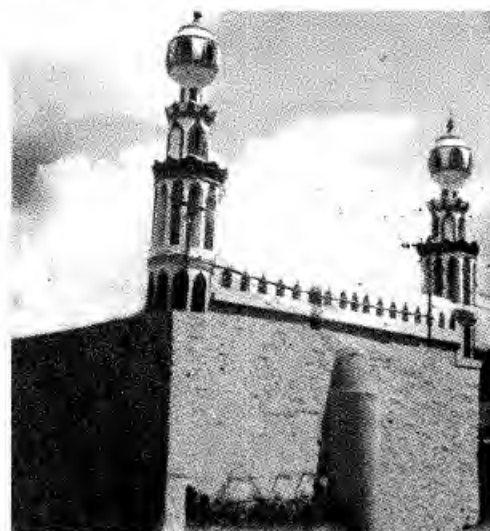


Fig. 18. Rear View of the Palli

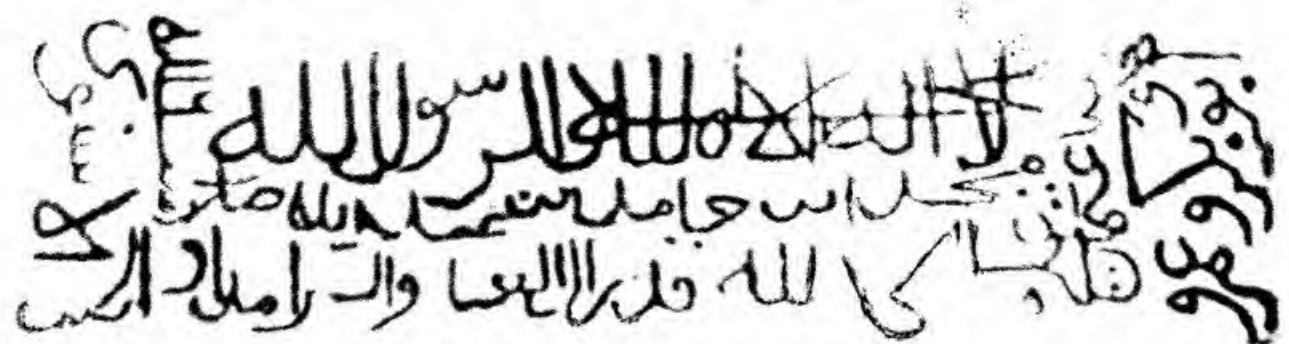


Fig. 17. Arabic Inscription in the Palli

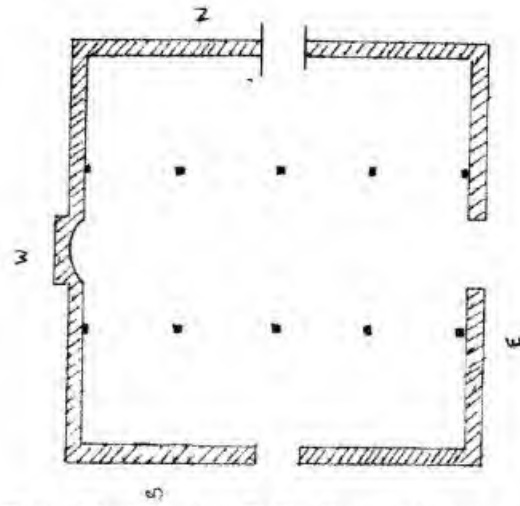


Fig. 19. Plan of Irattaikulam Palli - Kayalpatanam (Not to Scale)



Fig. 20. Interior View of Irattaikulam Palli



Fig. 21. External View of Mihrab



Fig. 22. Side Entrance

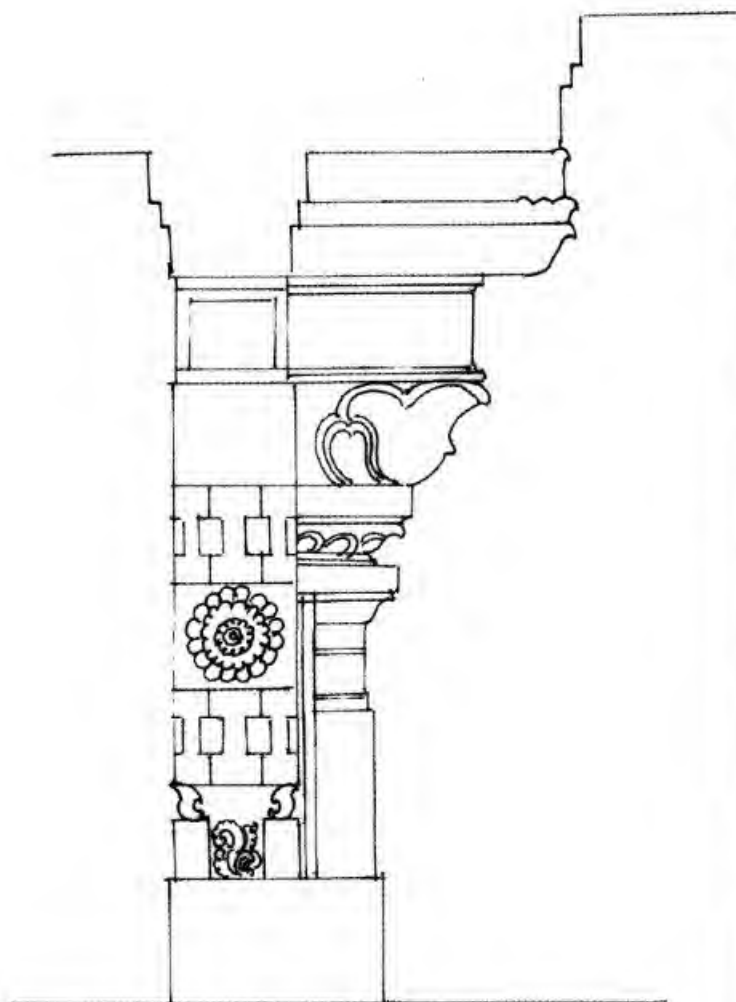


Fig. 23. Ornamental Pillar before renovation

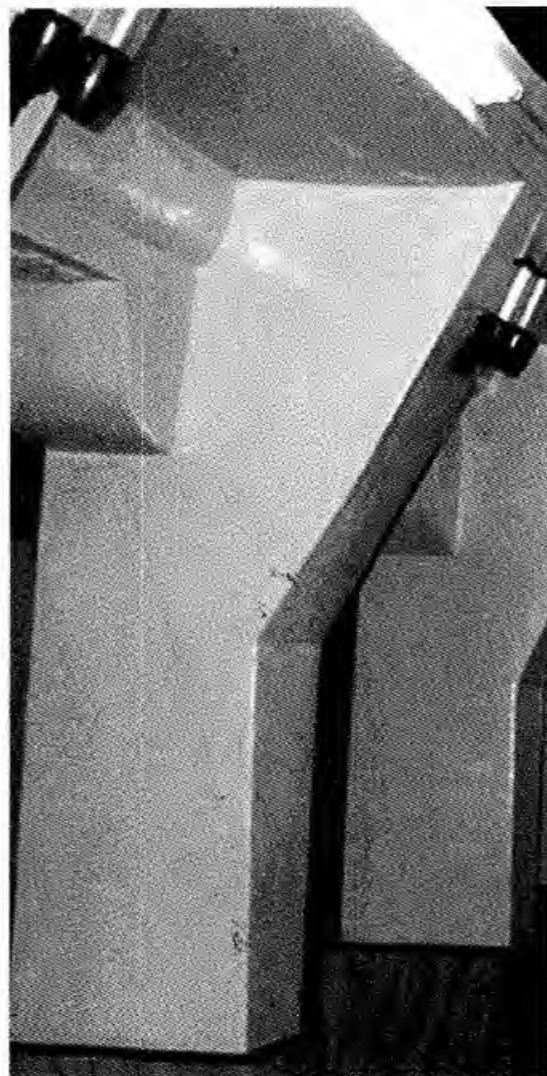


Fig. 24. Pillar in 23 after renovation

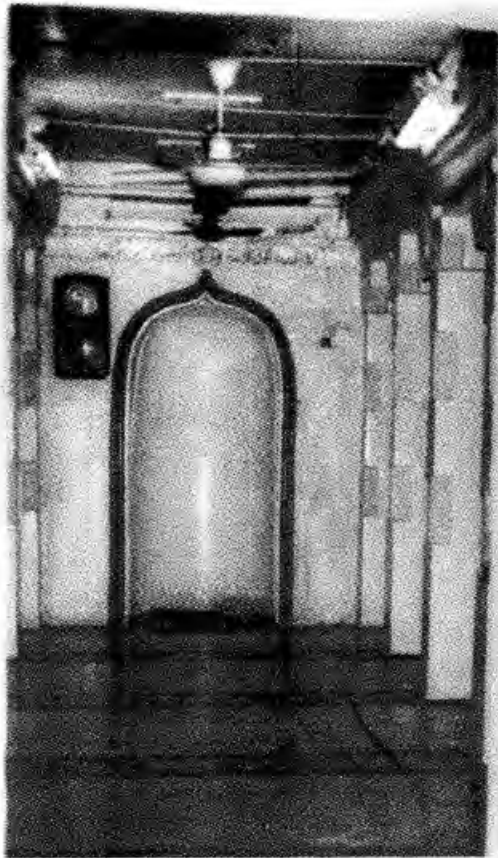


Fig. 25. Ahamed Nainar Palli Kayalpattanam - Interior View



Fig. 26. Ahamed Nainar Palli Kayalpattanam - External View (side entrance)



Fig. 27. Kodimarathu Siru Nainar Palli - Kayalpattanam Interior View



Fig. 27a. Kodimarathu Siru Nainar Palli - Kayalpattanam (entrance)



Fig. 27b. Kodimarathu Siru Nainar Palli - Kayalpattanam (side entrance - old)



Fig. 28. Koman Mottaiyar Palli - Kayalpattanam External View



Fig. 29. Koman Mottaiyar Palli - Kayalpattanam Interior View



Fig. 30. Koman Mottaiyar Palli -
Kayalpattanam
Mihrab External View

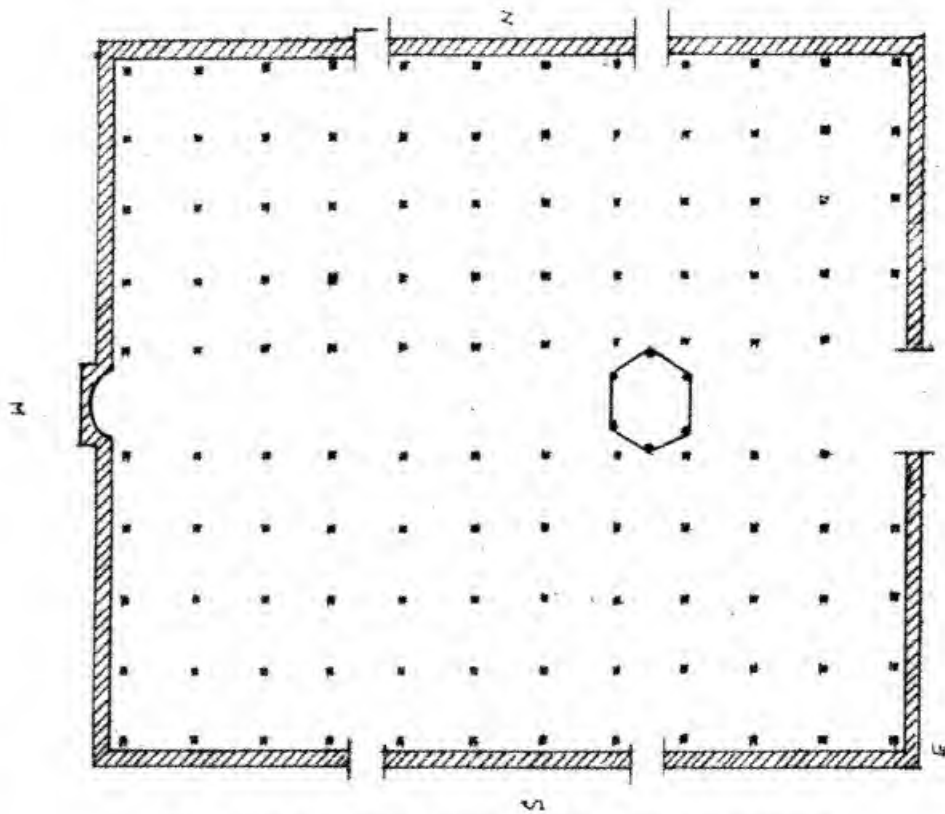


Fig. 31. Juma Masjid Kayalpatanam - Plan (not to scale)

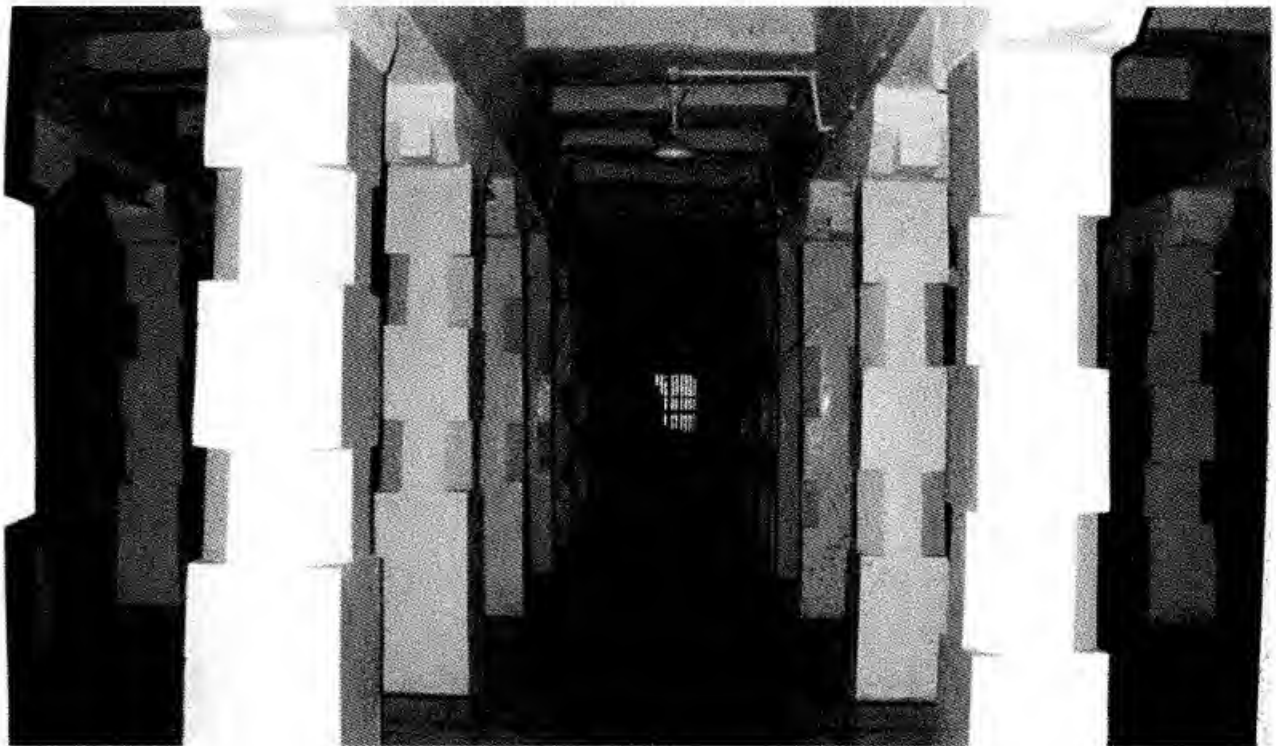


Fig. 32. Juma Masjid Kayalpattanam - View of Pillars



Fig. 33. Juma Masjid Kayalpattanam - Interior View



Fig. 34. Juma Masjid - Kayalpatanam - External View



Fig. 35. Juma Masjid Kayalpattanam - Ornamental Pillars

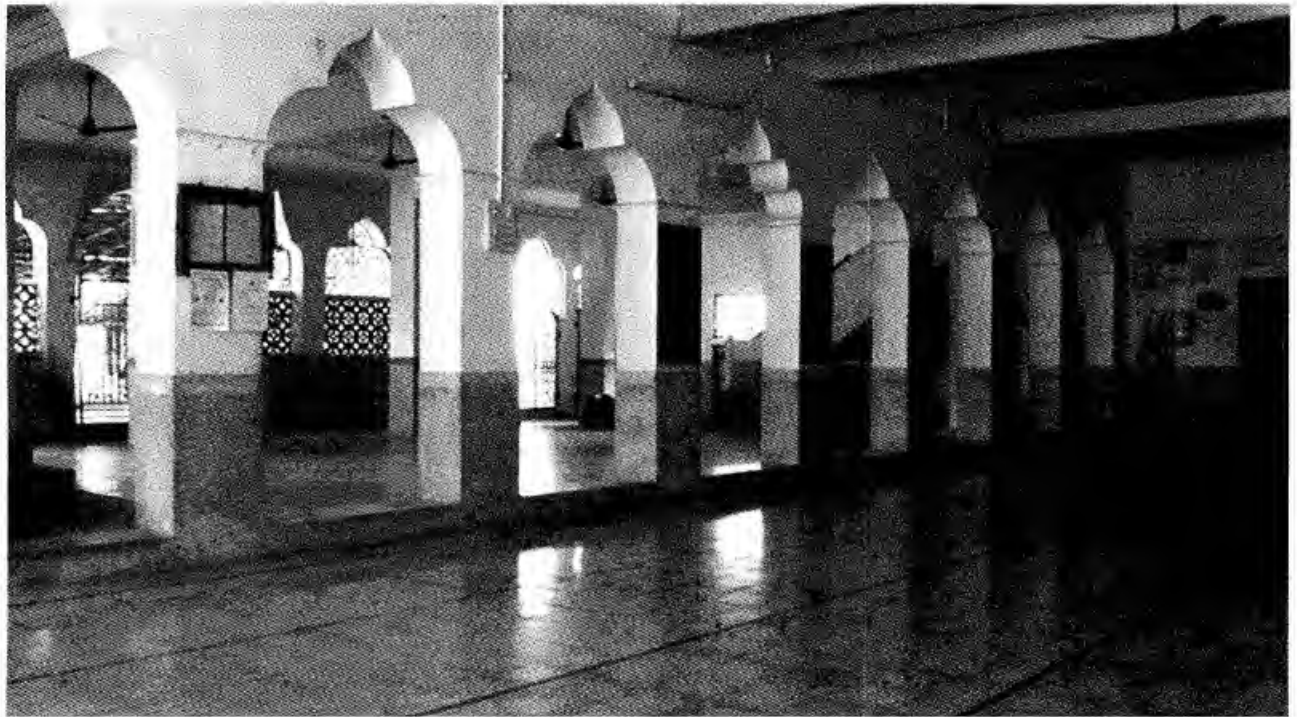


Fig. 36. Juma Masjid Kayalpattanam Outer Hall (modern)



Fig. 37. Juma Masjid Periapattanam - Interior View



Fig. 37a. Juma Masjid Periapattanam - Interior View



Fig. 38. Juma Masjid - Pulicat



Fig. 39. Juma Masjid Pulicat - Interior View



Fig. 40. Juma Masjid Vedalai - Interior View



Fig. 41. Kattu Magdhum Palli - Kayalpattanam



Fig. 43. Kattu Magdhum Palli
Kayalpattanam - Pillar with Inscription



Fig. 42. Kattu Magdhum Palli Kayalpattanam - Interior View



Fig. 44. Mausoleum of Alaudin Udawji and Shamahudin Adil Sha - Madurai

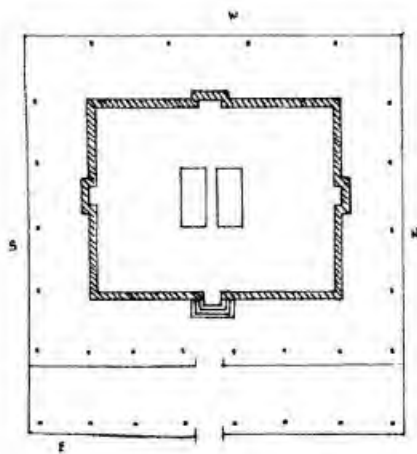


Fig. 45. Mausoleum of Alaudin Madurai - Plan

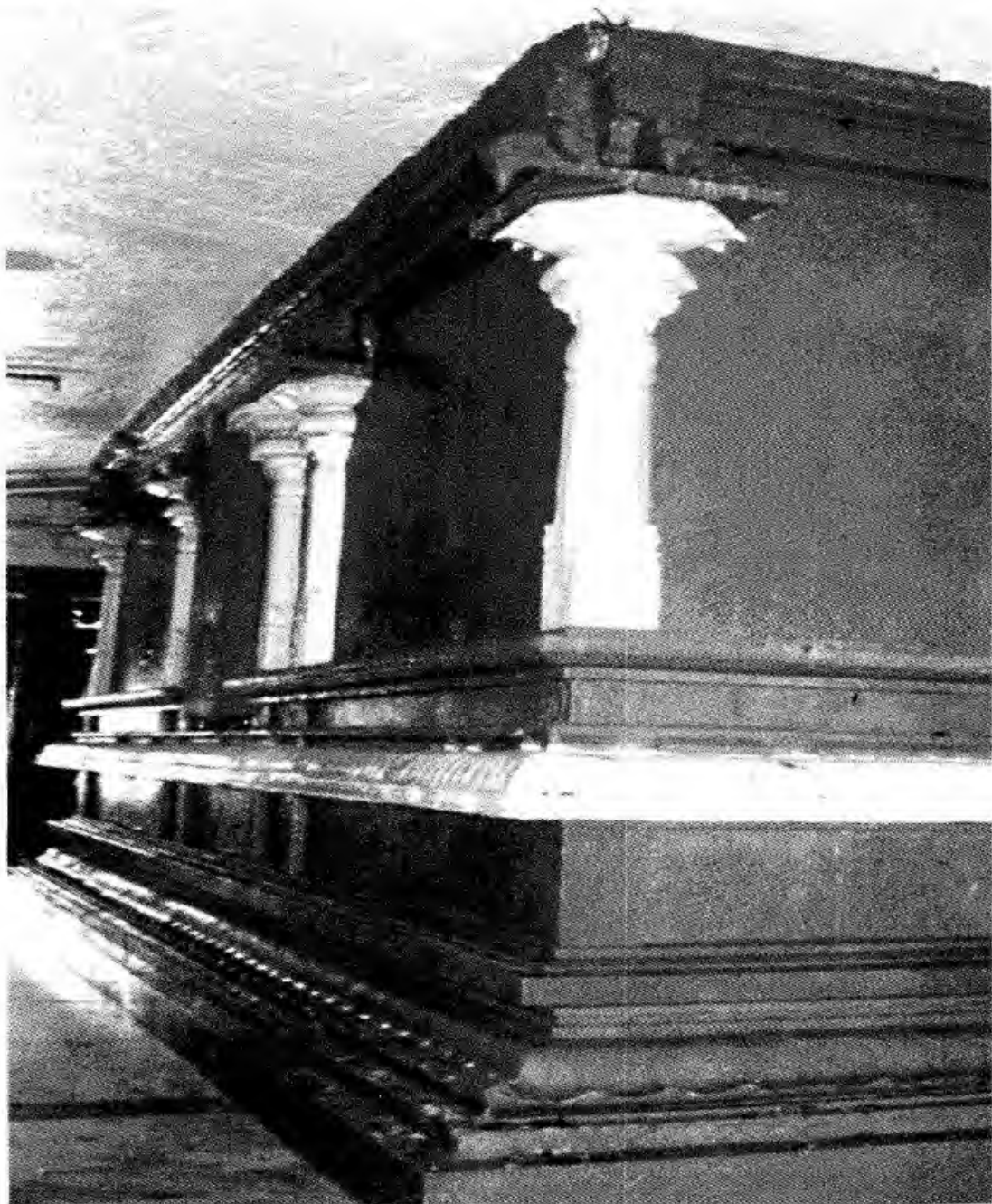


Fig. 46. Mausoleum of Alaudin Madurai - Main Wall



Fig. 47. Mausoleum of Alaudin Madurai - Adhishtanam



Fig. 48. Mausoleum of Alaudin Madurai - Prakaram



Fig. 49. Mausoleum of Alaudin - Madurai - Hall with Arch



Fig. 50. Mausoleum of Alaudin Madurai - The first dome in Tamil Nadu



Fig. 51. Grave of a Saint in early time - Kilakkarai



Fig. 52. Thirumalai Nayak Mahal Madurai - Pillared Cloister



Fig. 53. Thirumalai Nayak Mahal Madurai - Arcade Pillars



Fig. 54. Thirumalai Nayak Mahal Madurai Pillars - in the Audience Hall



Fig. 55. Thirumalai Nayak Mahal Madurai - Dome of the Audience Hall



Fig. 56. Thirumalai Nayak Mahal Madurai - small domes



Fig. 57. Thirumalai Nayak Mahal Madurai - small dome



Fig. 58. Thirumalai Nayak Mahal Madurai - Entertainment Hall

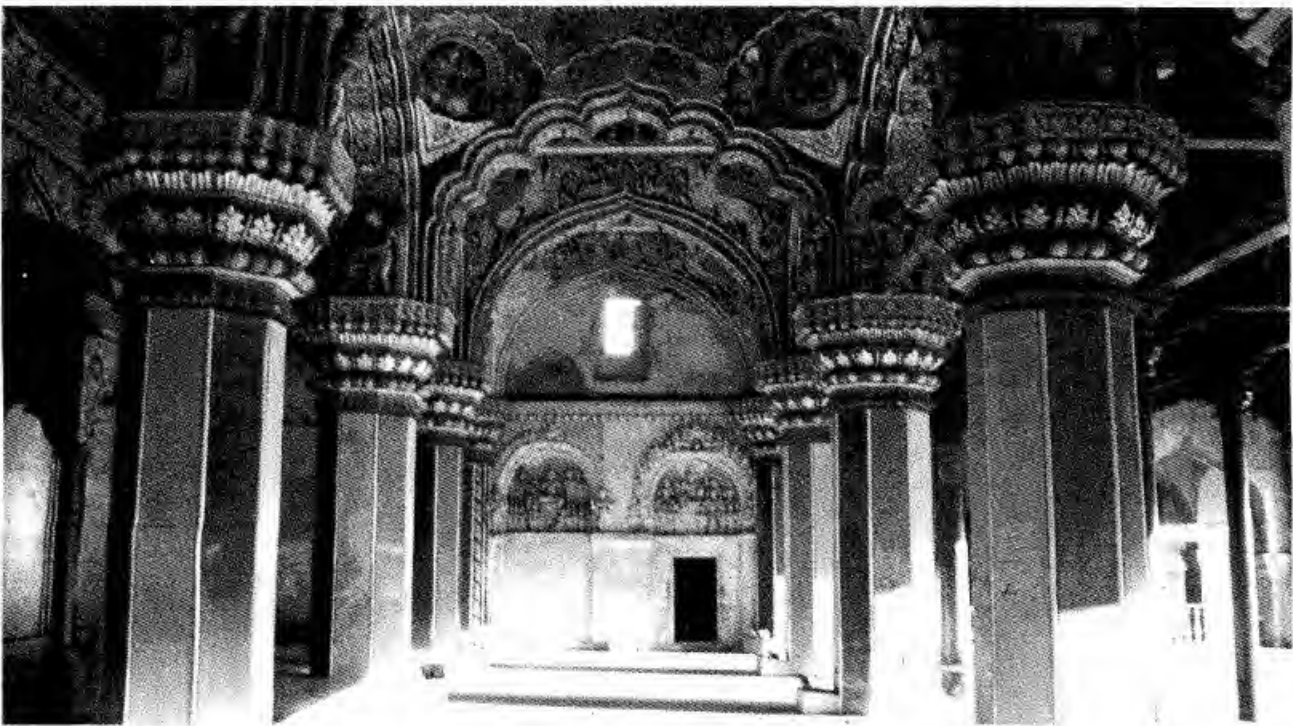


Fig. 59. Thanjavur Palace - Maratha Darbar Hall

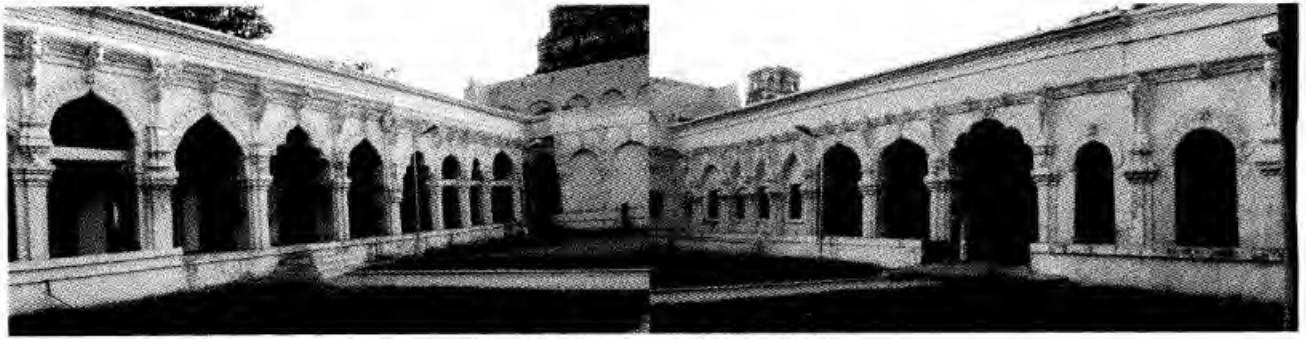


Fig. 60. Thanjavur Palace Halls



Fig. 61. Thanjavur Palace - Tower



Fig. 62. Kallupalli - Valikantapuram



Fig. 63. Kallupalli - Valikantapuram - Interior View



Fig. 64. Kallupalli - Valikantapuram - Rear View

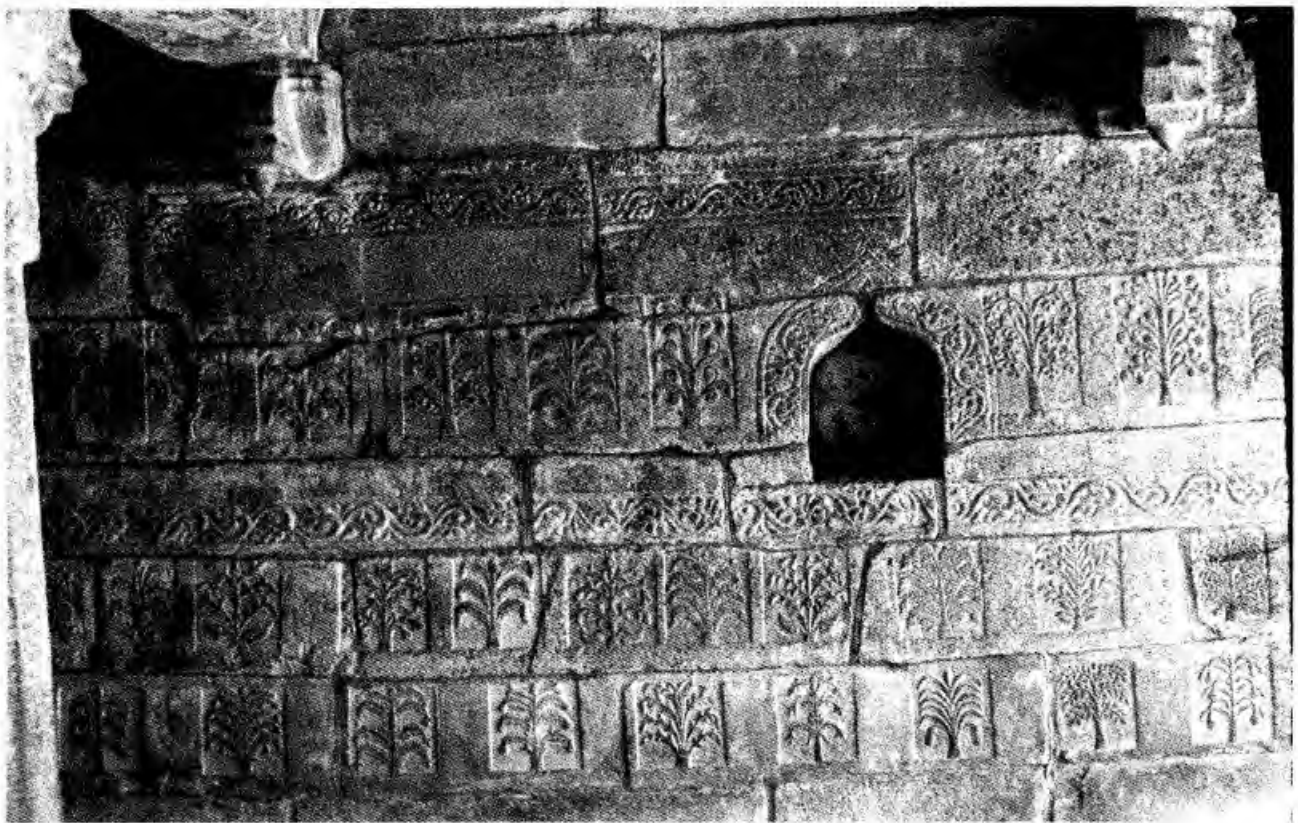


Fig. 65. Kallupalli - Valikantapuram - Carvings in the Wall



Fig. 66. Valikantapuram Fort - Rear View of Fig. 66



Fig. 67. Rear View of the above

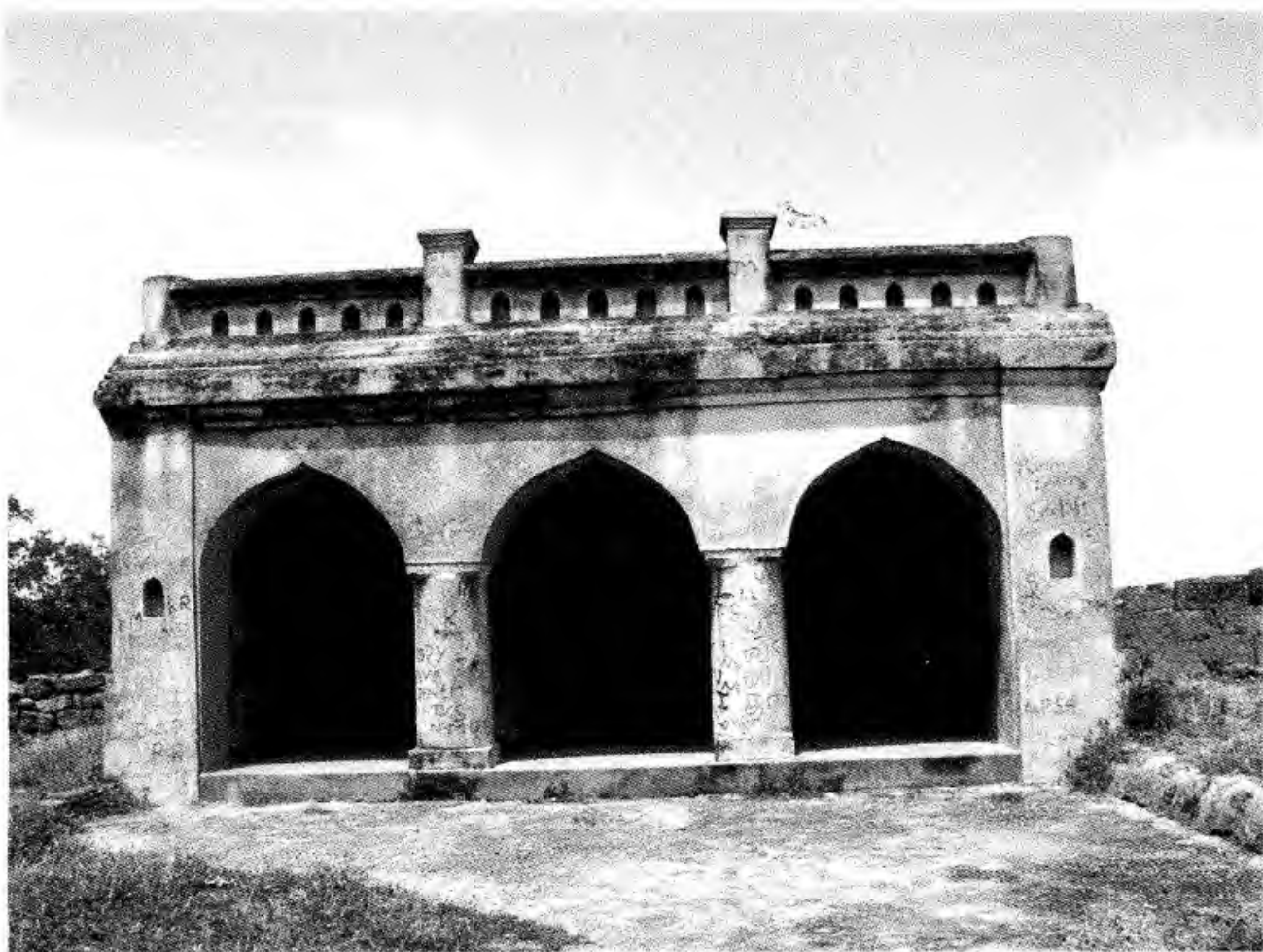


Fig. 68. Valikantapuram Fort - Mosque inside the fort



Fig. 69. Valikantapuram Fort - Mosque inside the fort - Interior View

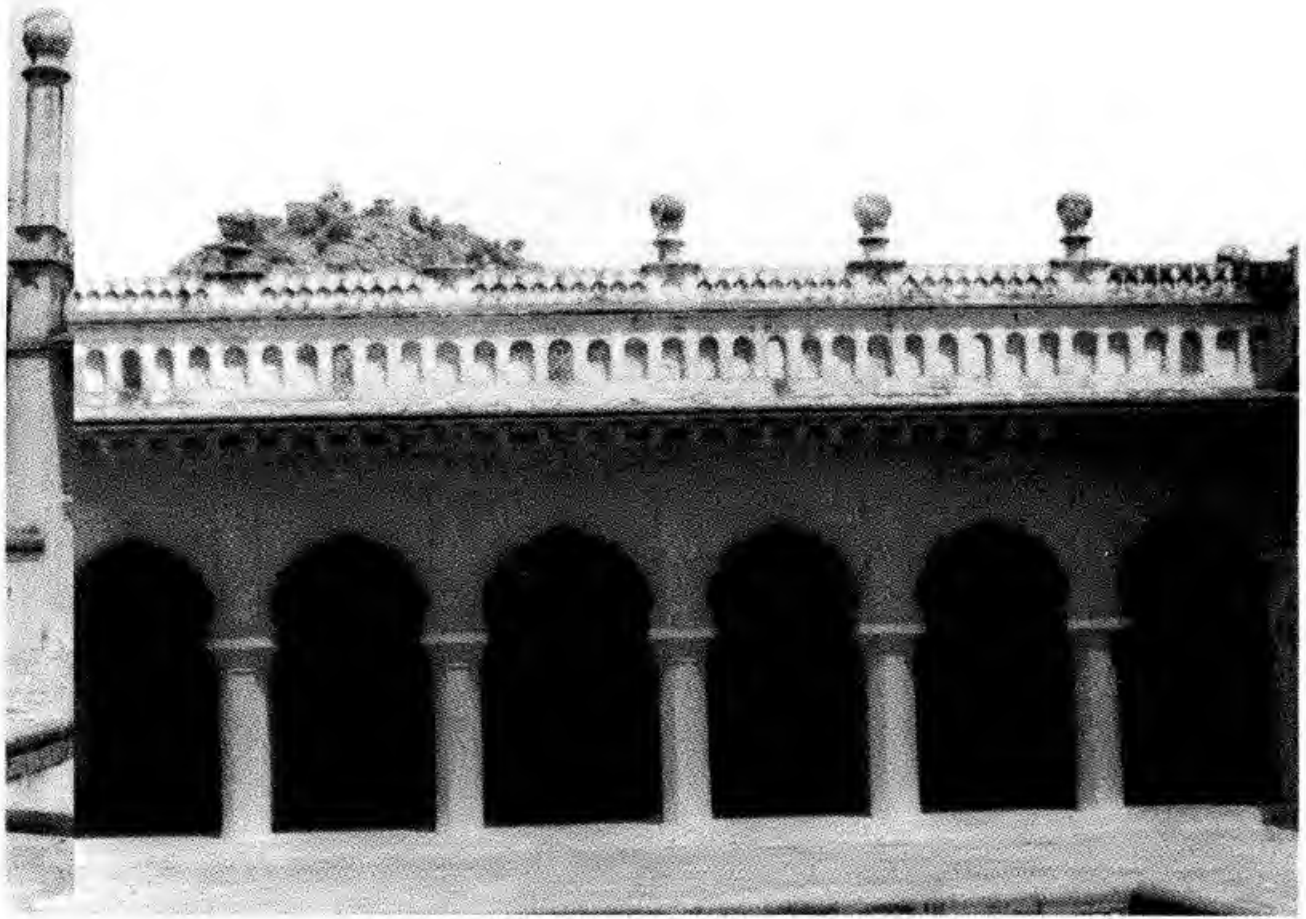


Fig. 70. Ginjee Fort - Sadathullahkhan Mosque

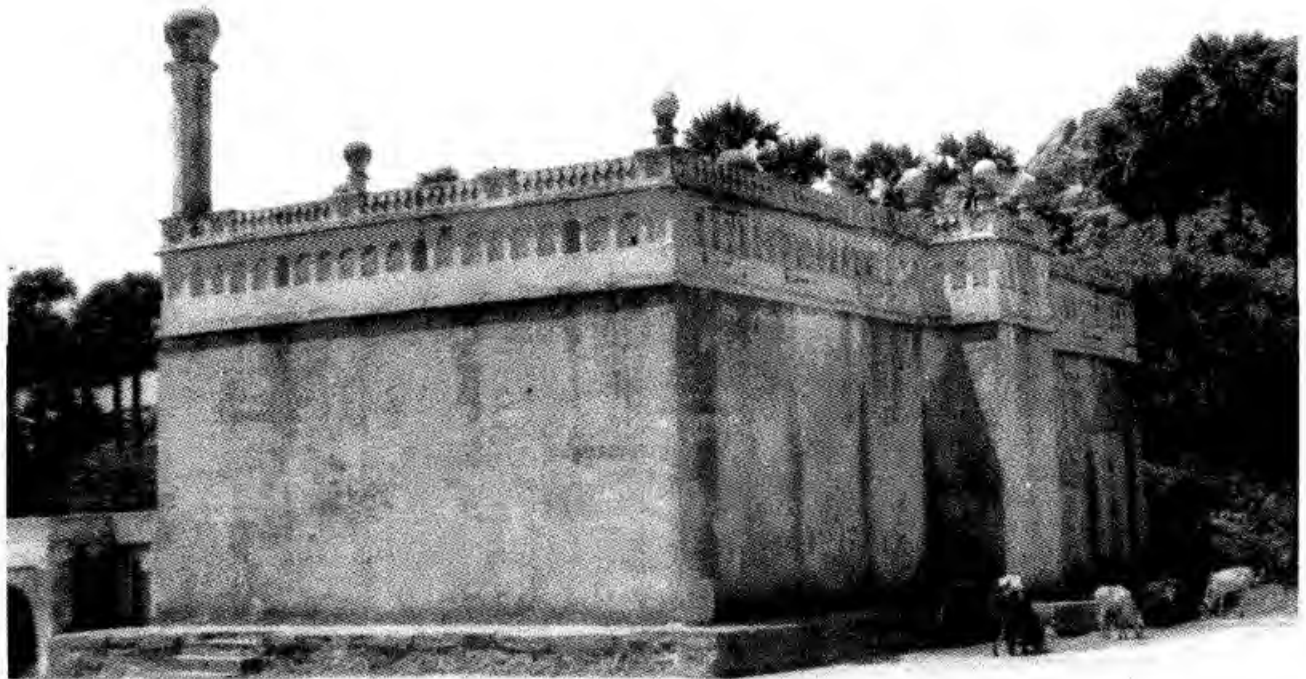


Fig. 71. Ginjee Fort - Sadathullahkhan Mosque Rear View

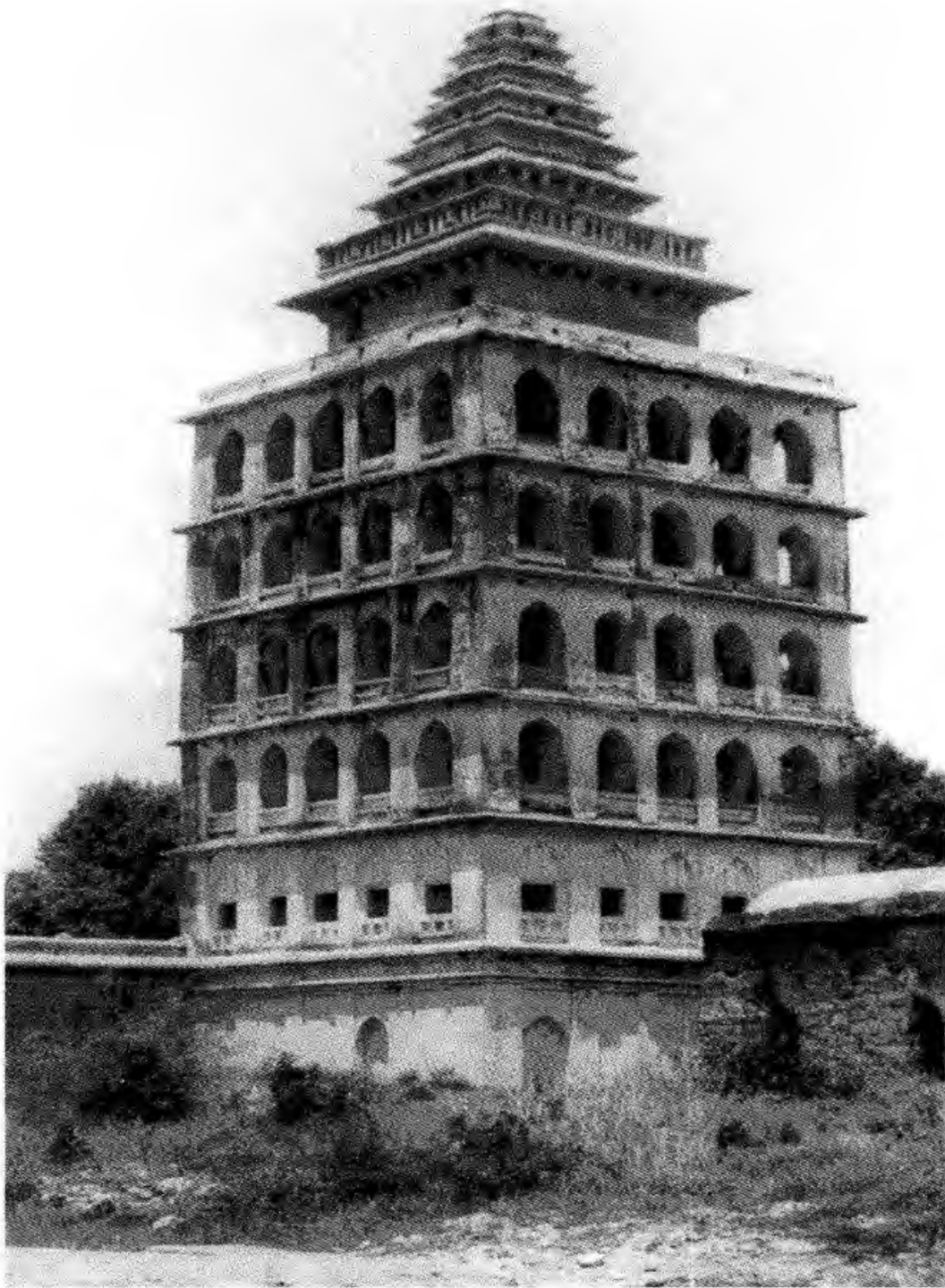


Fig. 73. Gingee Fort - Tower in the Kalyana Mahal

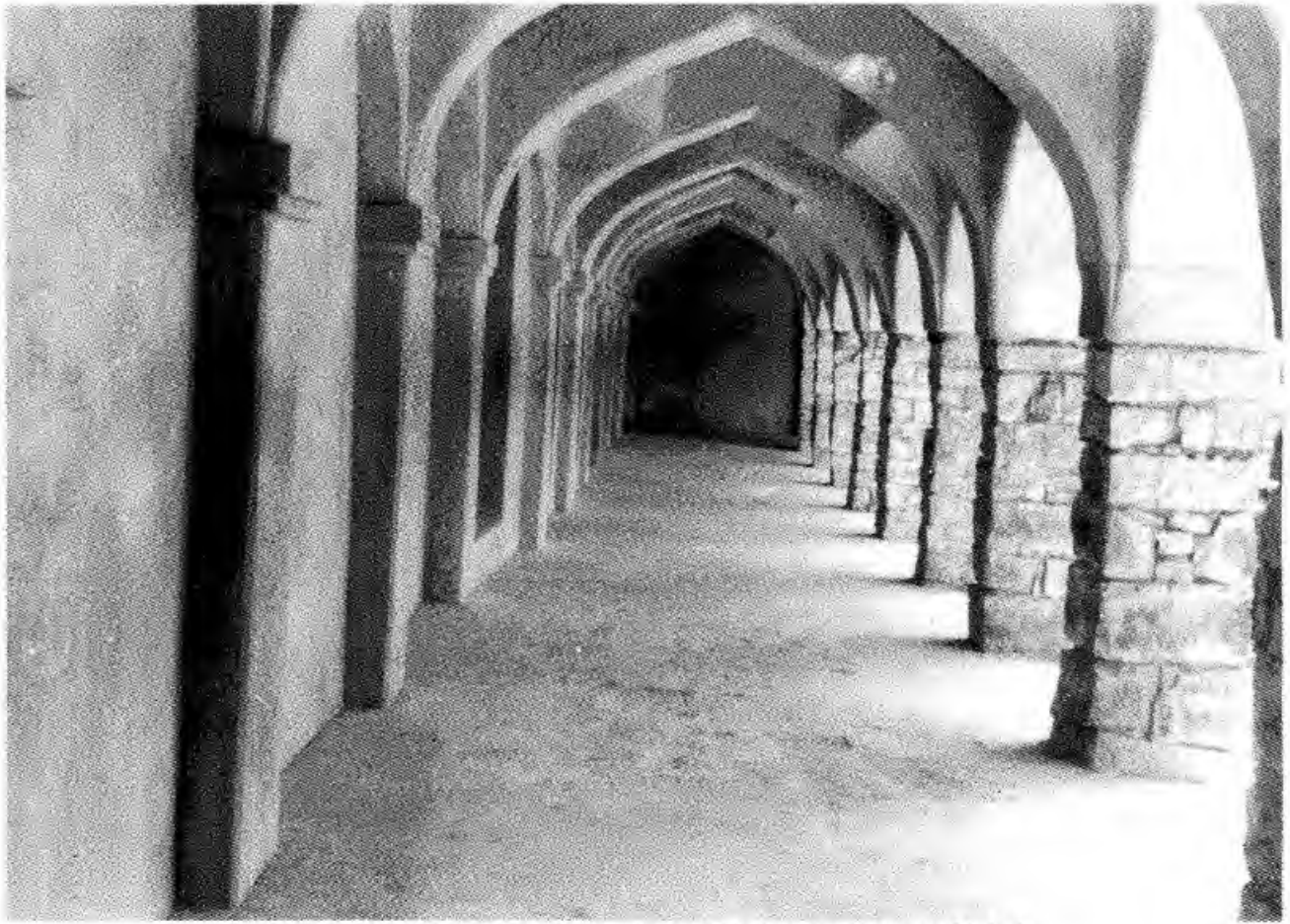


Fig. 72. Ginjee Fort - Rajagiri, Arched Hall in the Kalyana Mahal



Fig. 74. Ginjee Fort - Mosque (damaged) east of Kalyana Mahal

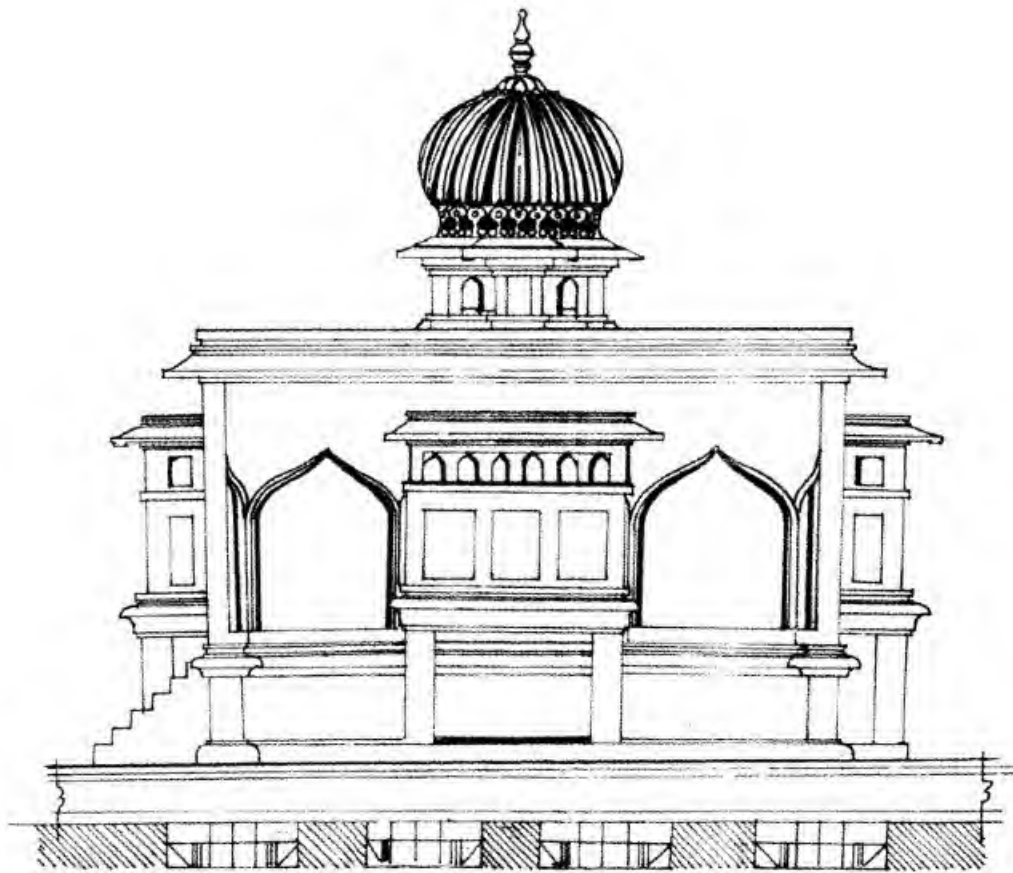


Fig. 75. Ginjee Fort - Krishnagiri, Audience Hall

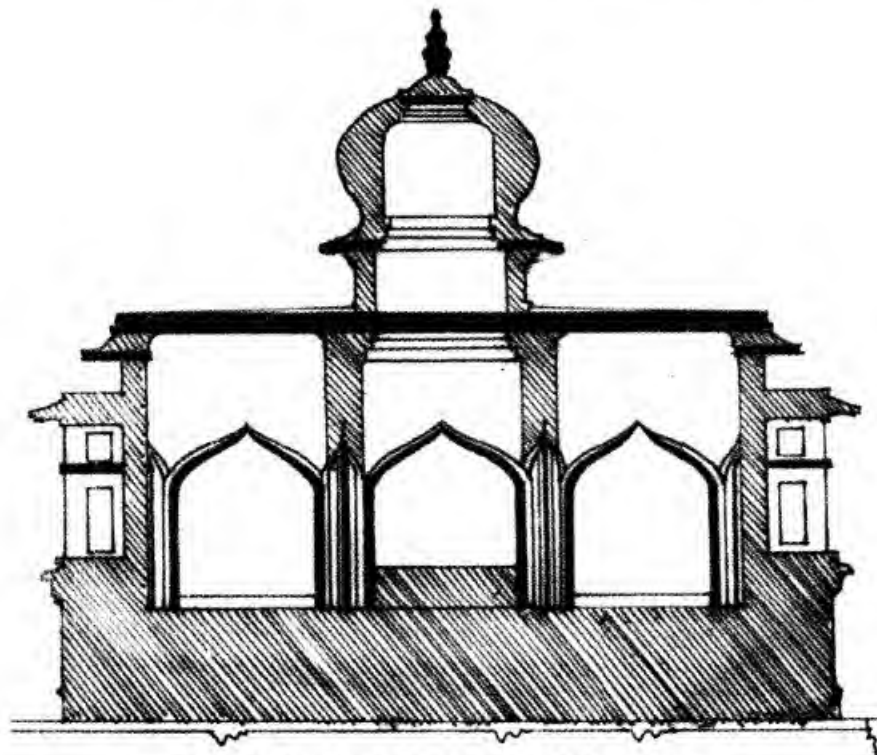


Fig. 76. Ginjee Fort - Section of the above

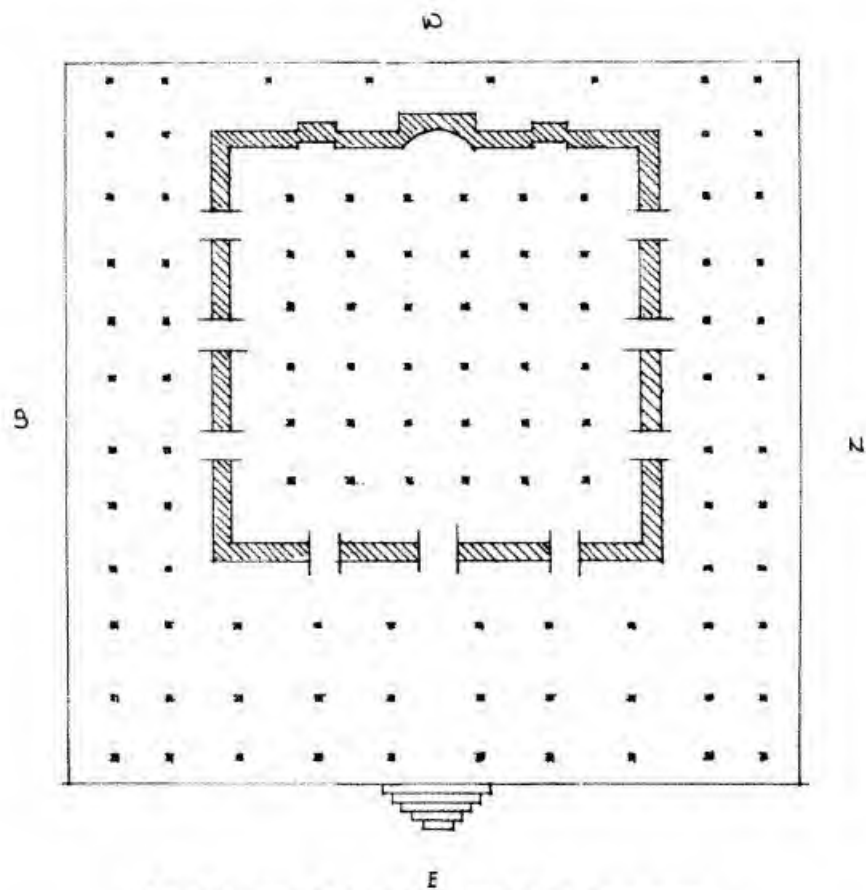


Fig. 77. Juma Masjid, Kilakarai Plan (Not to scale)



Fig. 78. Juma Masjid, Kilakarai Outer View



Fig. 79. Juma Masjid, Kilakarai Interior View from East



Fig. 80. Juma Masjid, Kilakarai Interior View from North



Fig. 81. Juma Masjid, Kilakarai - Pillar



Fig. 82. Juma Masjid, Kilakarai - Pillar



Fig. 83. Juma Masjid, Kilakarai - Pillar Base



Fig. 84. Juma Masjid, Kilakarai - Pillar Base



Fig. 85. Rameswaram Temple - Pillar Base



Fig. 86. Rameswaram Temple - Pillar



Fig. 87. Rameswaram Temple - Beam and Pillar



Fig. 88. Juma Masjid, Kilakarai - Pillar and Beam



Fig. 89. Juma Masjid, Kilakarai - Outer Corridor



Fig. 90. Rameswaram Temple - Corridor



Fig. 93. Juma Masjid, Kilakarai - Rear Wall

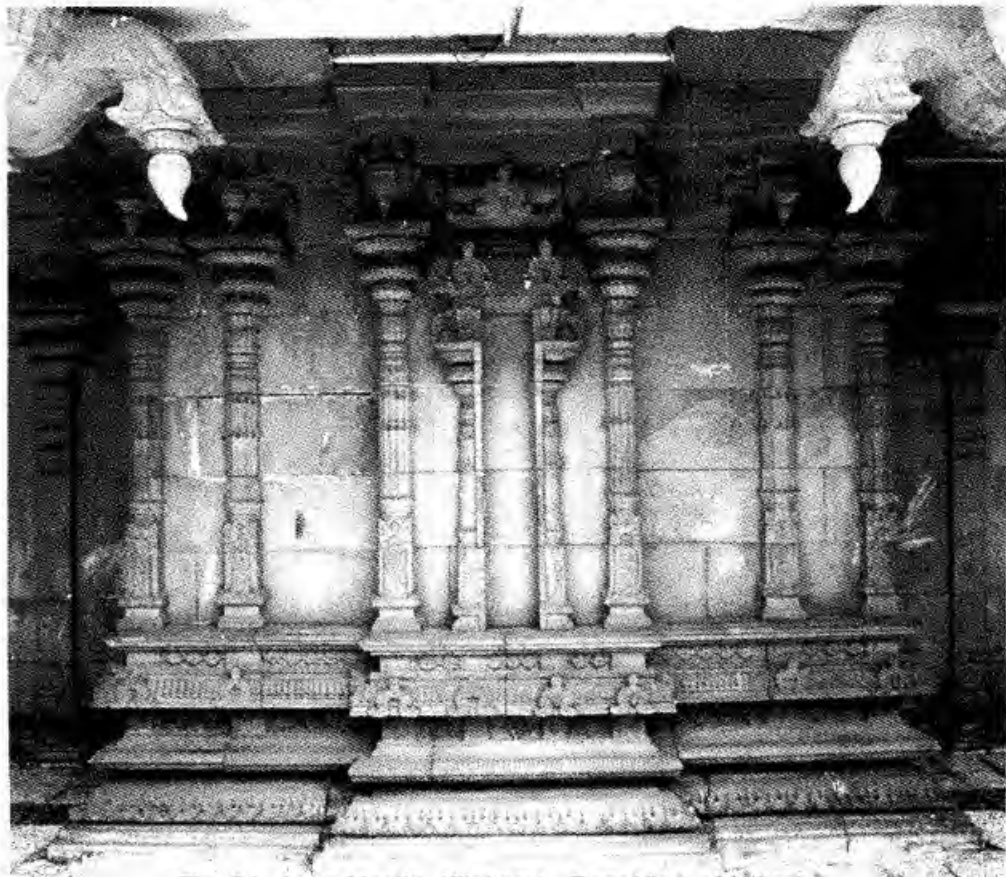


Fig. 94. Juma Masjid, Kilakarai - Rear View of Mihrab



Fig. 91. Juma Masjid, Kilakarai - Side Entrance with Thorana

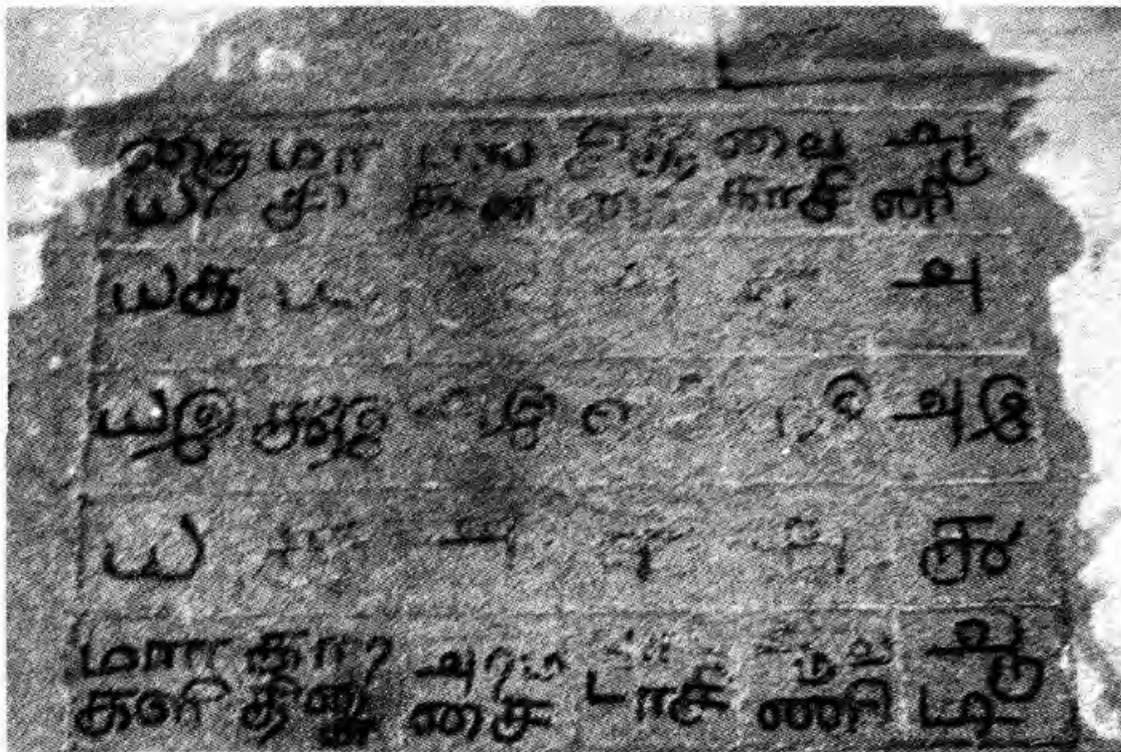


Fig. 92. Juma Masjid, Kilakarai - Tamil Inscription showing prayer timings



Fig. 95. Colochal, Kallupalli

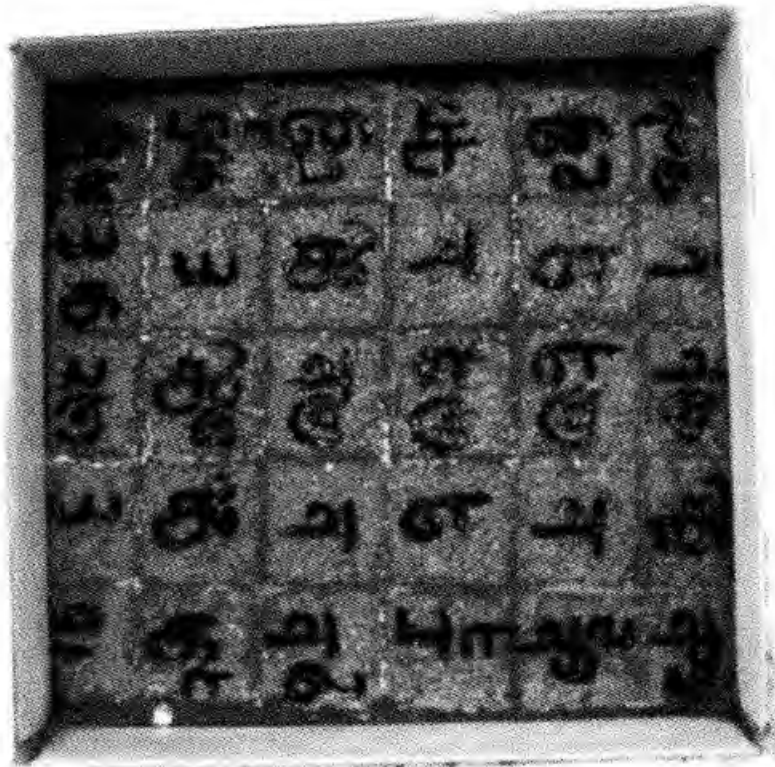


Fig. 97. Colochal, Kallupalli - Tamil inscription



Fig. 96. Colochal, Kallupalli - Arabic inscription



Fig. 98. Odakkarai Masjid, Kilakkarai - Interior View



Fig. 99. Odakkarai Masjid, Kilakkarai - Tamil inscription



Fig. 100. Natharwali Dargah, Thiruchirappalli

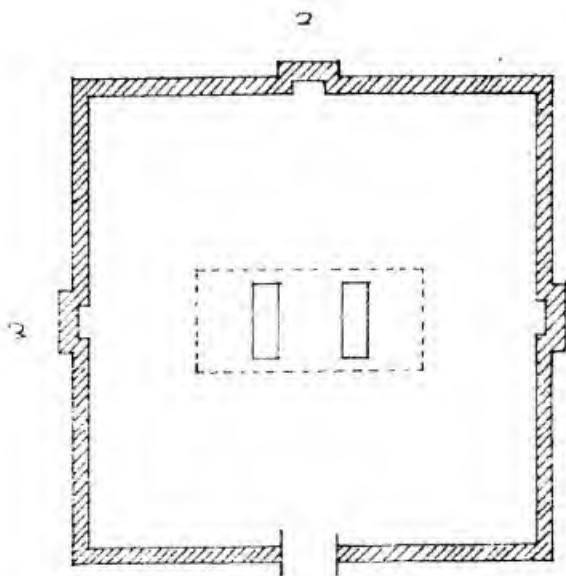


Fig. 101. NatharWali Dargah - Plan

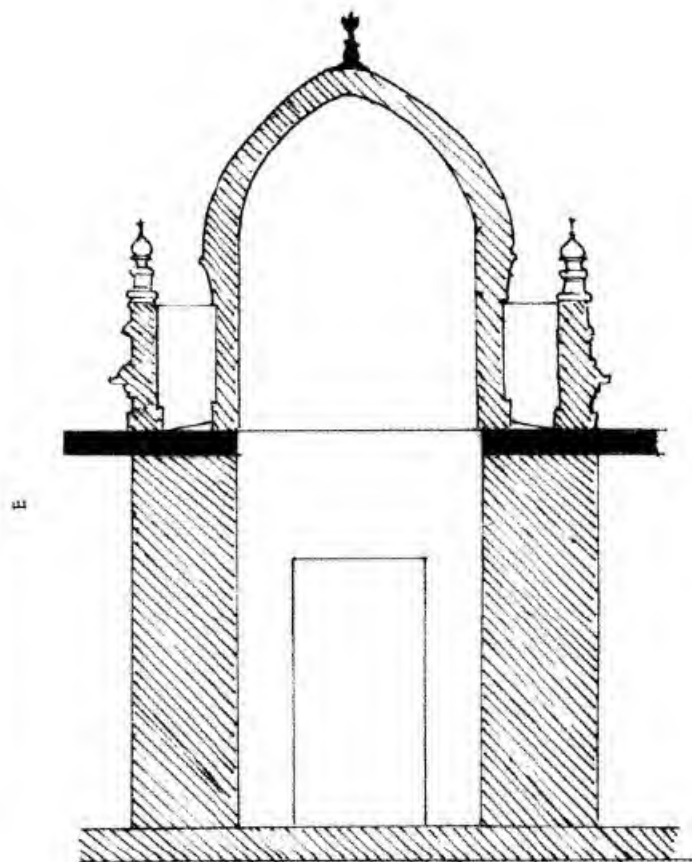


Fig. 102. NatharWali Dargah - Cut Section

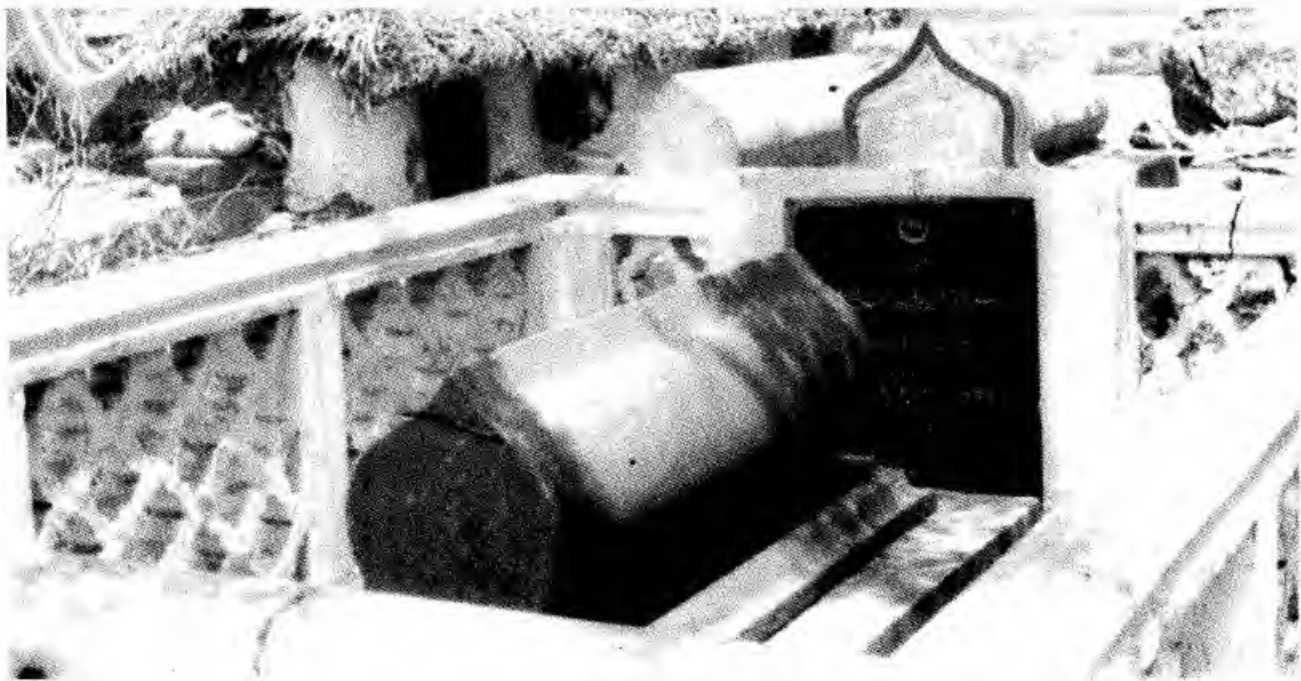


Fig. 103. NatharWali Dargah - Grave of Chanda sahib

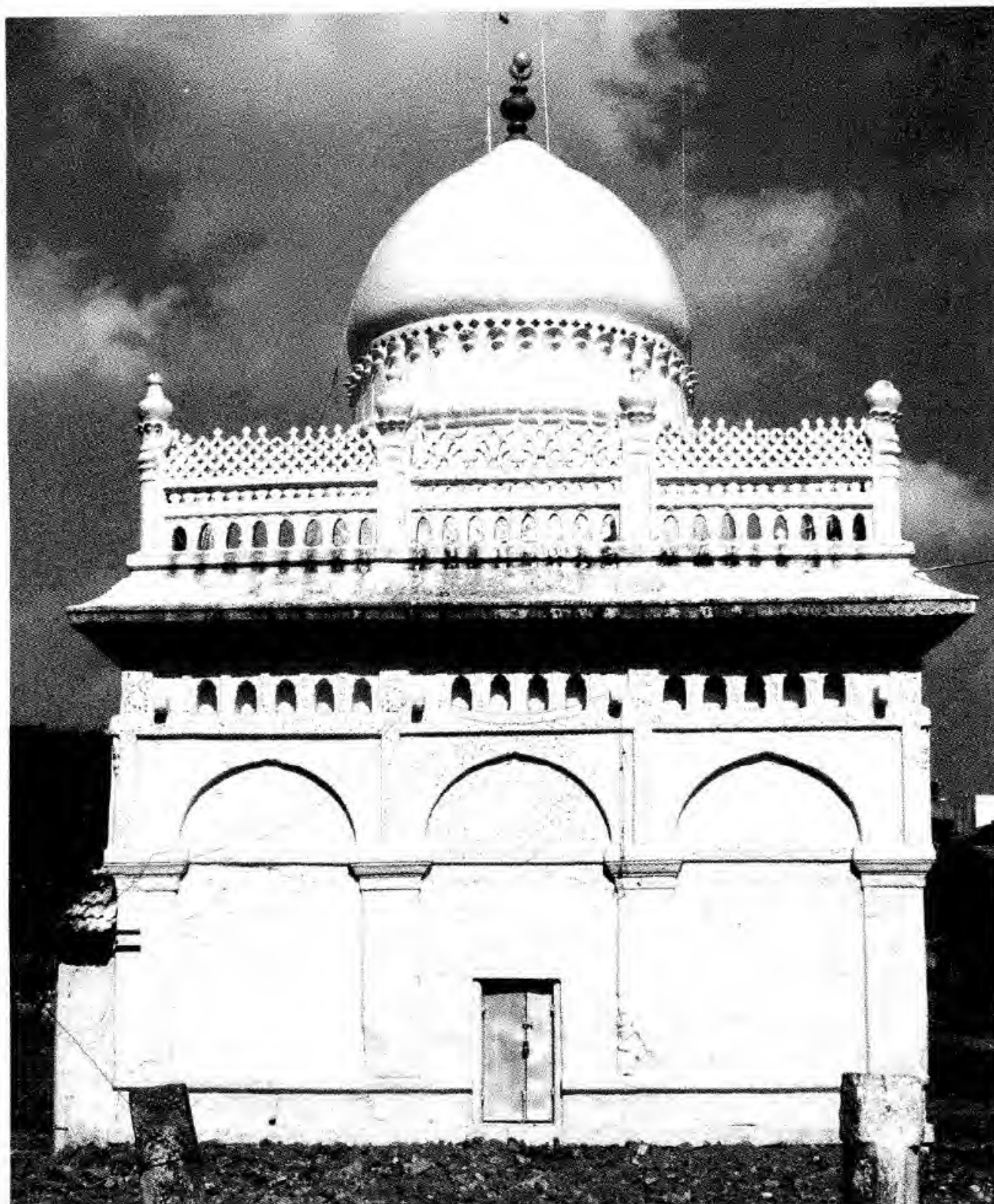


Fig. 104. Farhes Aulia Dargah - Pudukkottai

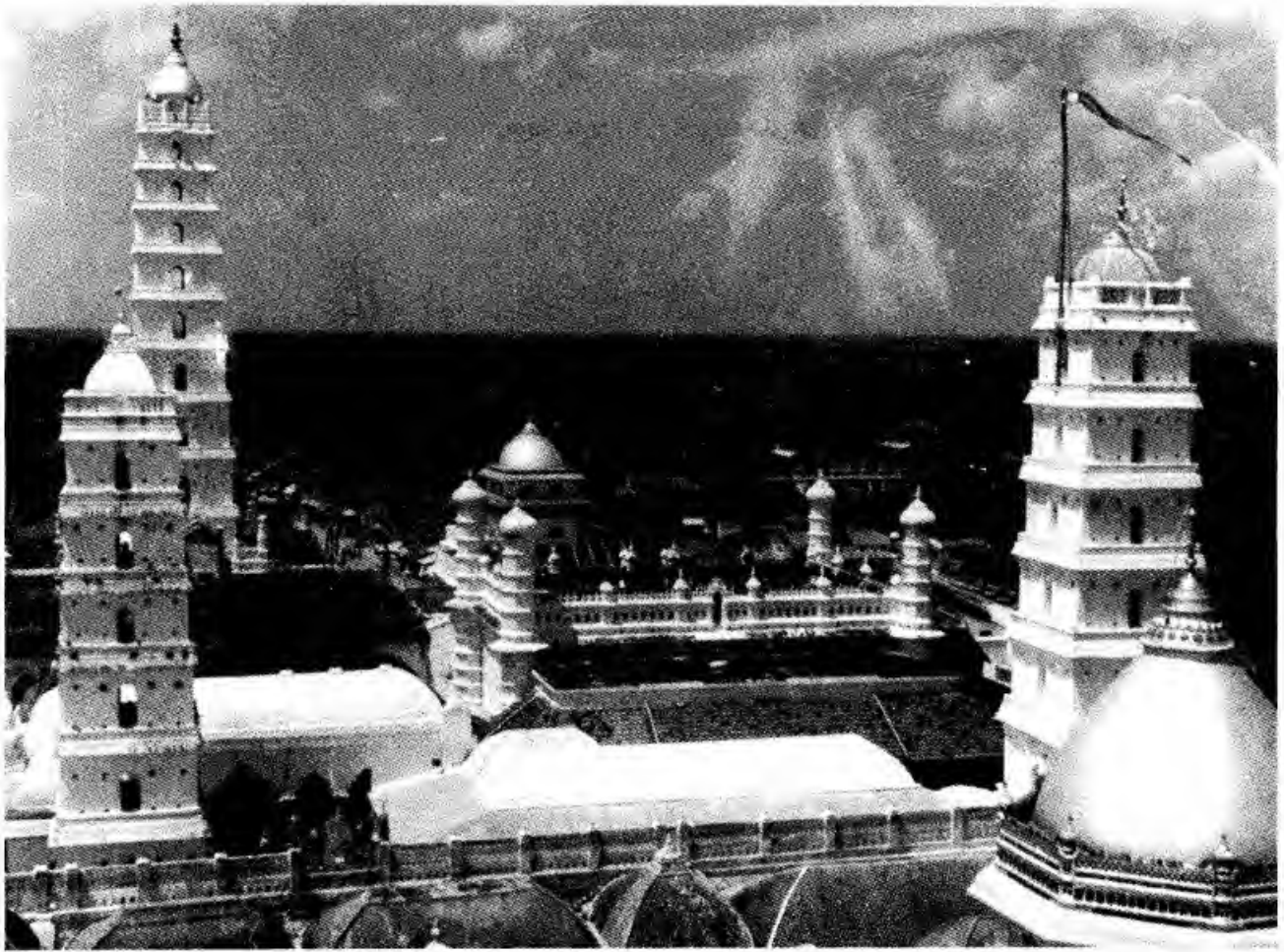


Fig. 105. Shahul Hameed Wali Dargah - Nagore - Aerial View



Fig. 106. Shahul Hameed Wali Dargah - Nagore - Western Entrance



Fig. 107. Shahul Hameed Wali Dargah - Nagore - Mandapam above the Tomb Chamber



Fig. 108. Shahul Hameed Wali Dargah - Nagore - Mandapam above the original Tomb Chamber



Fig. 109. Shahul Hameed Wali Dargah - Nagore - A Hall Inside



Fig. 110. Shahul Hameed Wali Dargah - Nagore - Mandapam in Maratha styles



Fig. 111. Shahul Hameed Wali Dargah - Nagore - A Mandapam with Tomb

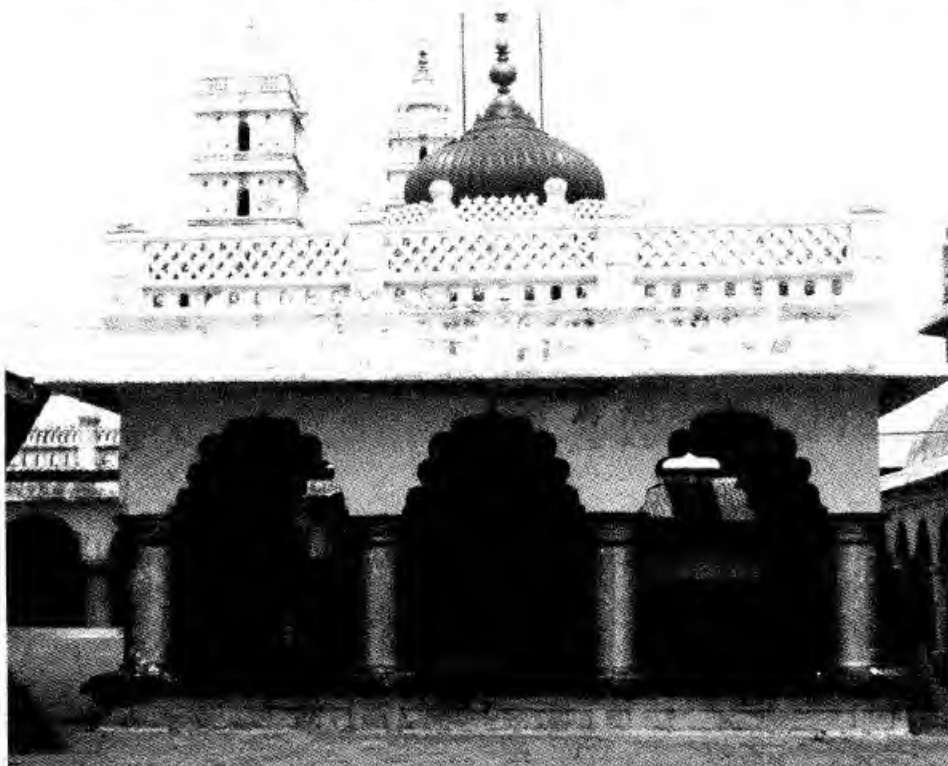


Fig. 112. Shahul Hameed Wali Dargah - Nagore - Peer Mandapam



Fig. 113. Shahul Hameed Wali Dargah - Nagore -
A Mandapam (Modern)

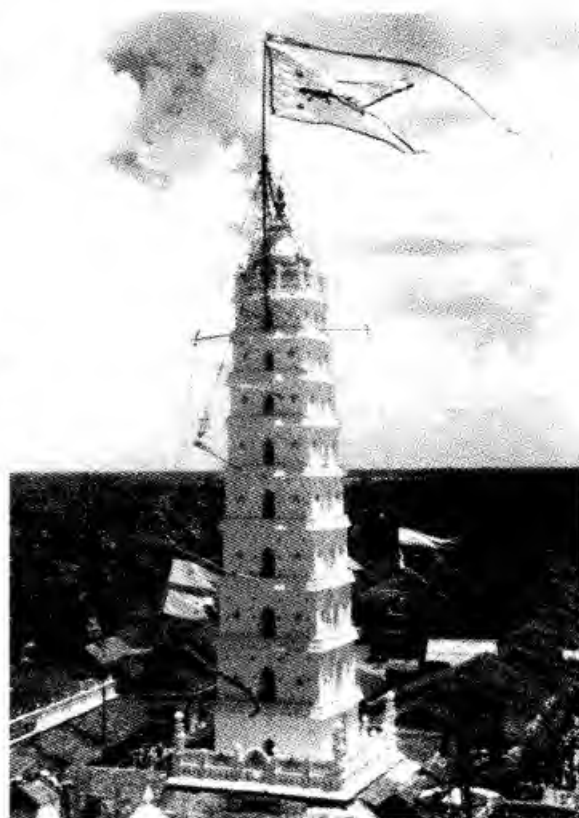


Fig. 114. Shahul Hameed Wali Dargah - Nagore
- Minar (frontside)



Fig. 115. Shahul Hameed Wali Dargah - Nagore
- Minar (inside)



Fig. 116. Shahul Hameed Wali Dargah -
Nagore - Minar (inside)



Fig. 117. Shahul Hameed Wali Dargah - Nagore - Minar (inside)



Fig. 118. Old Juma Masjid - Thirunelveli (Town)



Fig. 119. Juma Masjid - Thirunelveli (Town) A mandapam with tomb



Fig. 120. Khanmiyan Mosque - Thirunelveli



Fig. 121. Khanmiyan Mosque - Thirunelveli - Interior View



Fig. 122. Nawab's Mosque - Thirunelveli



Fig. 123. Nawab's Mosque - Thirunelveli - Interior View



Fig. 124. Mohamed Nainar Mosque - Thirunelveli (Pettai) Entrance



Fig. 125. Mohamed Nainar Mosque - Thirunelveli (Pettai) Front Hall



Fig. 126. Mohamed Nainar Mosque - Thirunelveli (Pettai) Verandah with Square Mihrab



Mohamed Nainar Mosque - Thirunelveli (Pettai) Foundation Inscription

Fig. 123. Nawab's Mosque - Thirunelveli - Interior View

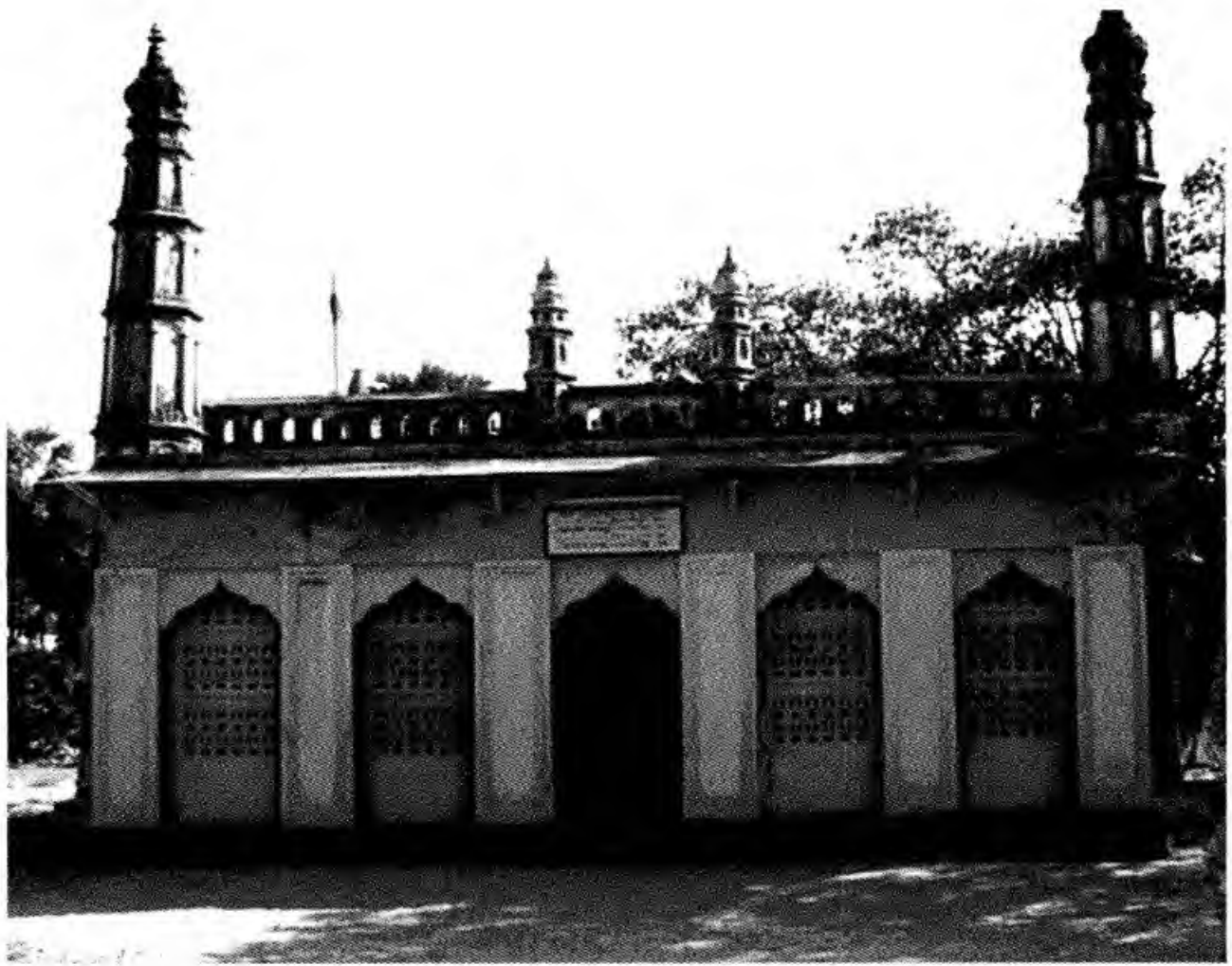


Fig. 127. Abel-Cain Dargah - Mosque - Rameswaram

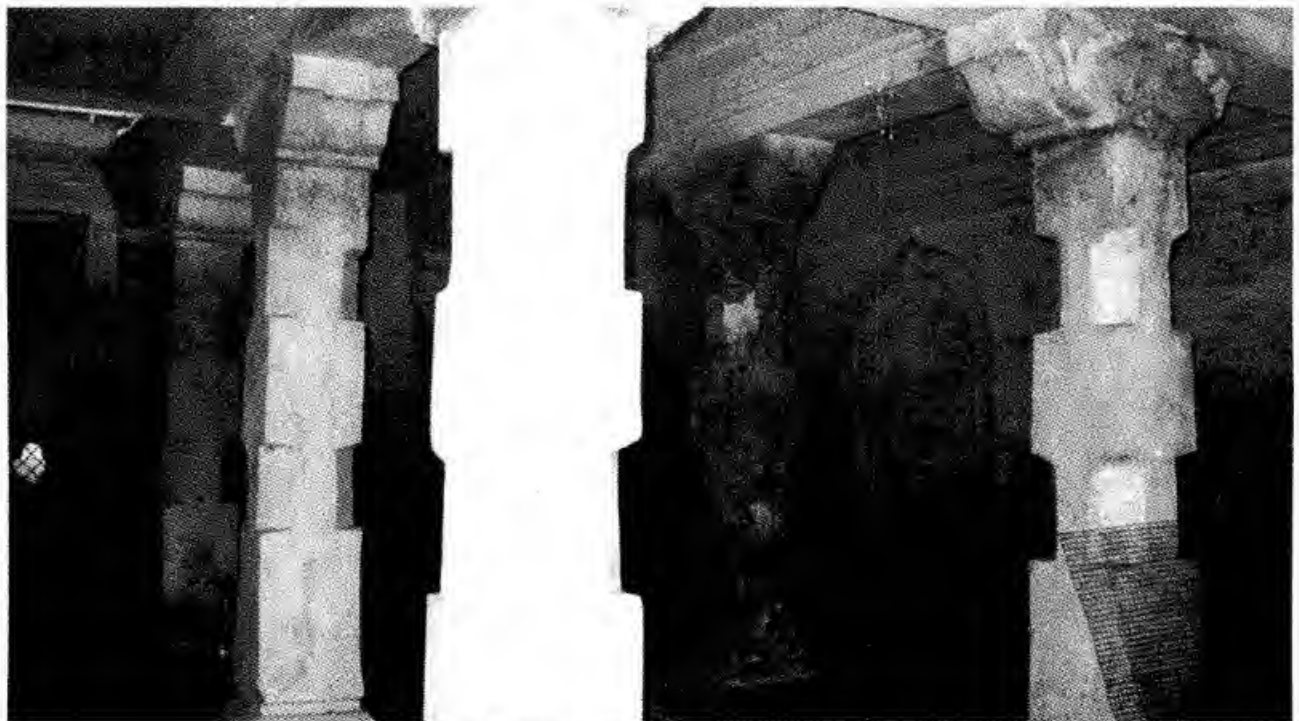


Fig. 128. Abel-Cain Dargah - Mosque - Rameswaram - Interior View



Fig. 129. Abel-Cain Dargah - Rameswaram - Abel-Cain Tombs (40 Feet Length)

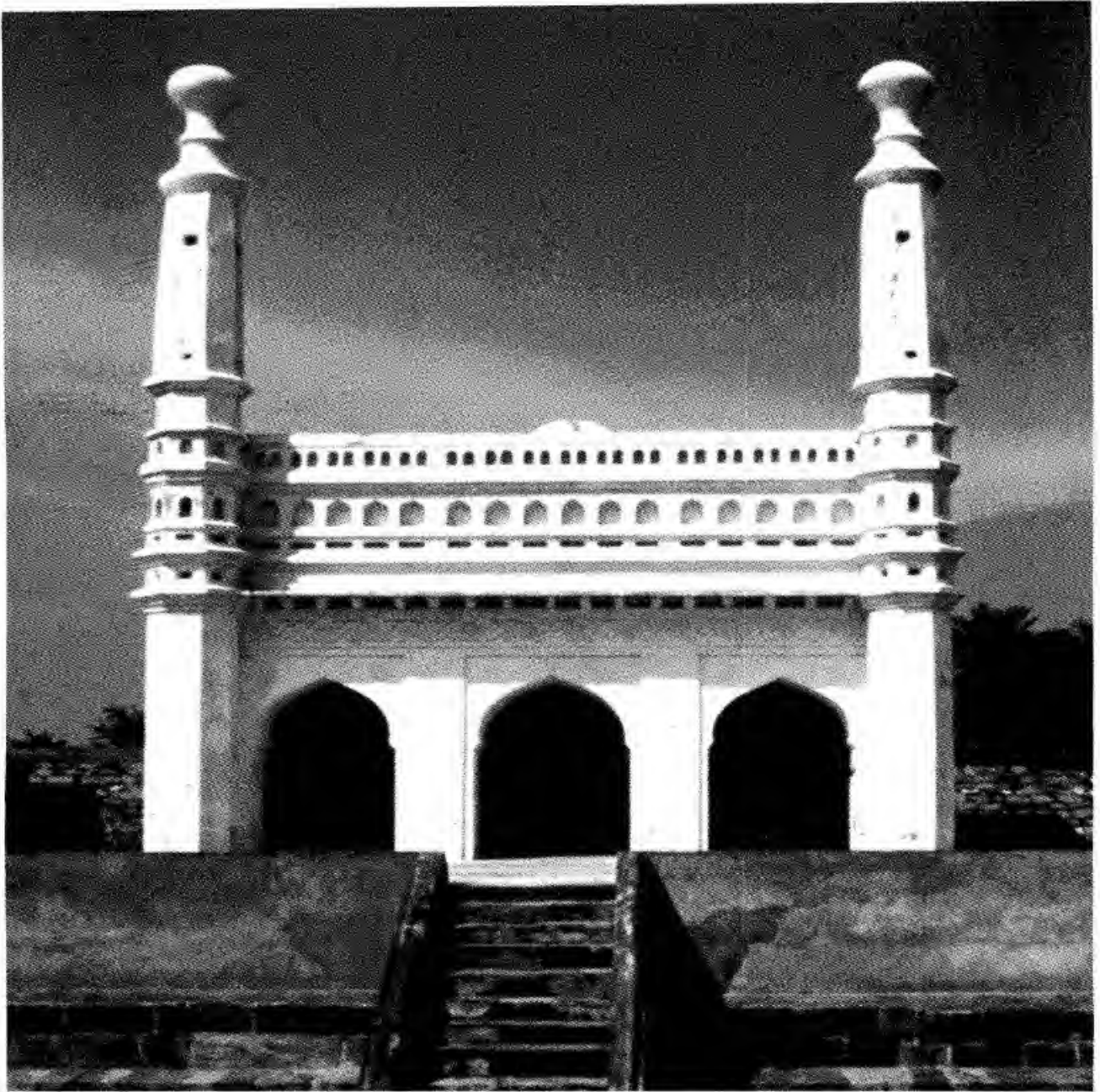


Fig. 130. Arcot Fort - Mosque



Fig. 131. Arcot Fort - Mosque - Interior View



Fig. 132. Arcot Fort - Mosque - Rear View



Fig. 133. Dargah of Hazarath Syed Sha Sadhahul Hussain Sishti - Arcot



Fig. 134. Dargah of Hazarath Syed Sha Sadhahul Hussain Sishti Arcot - Mosque in the Complex

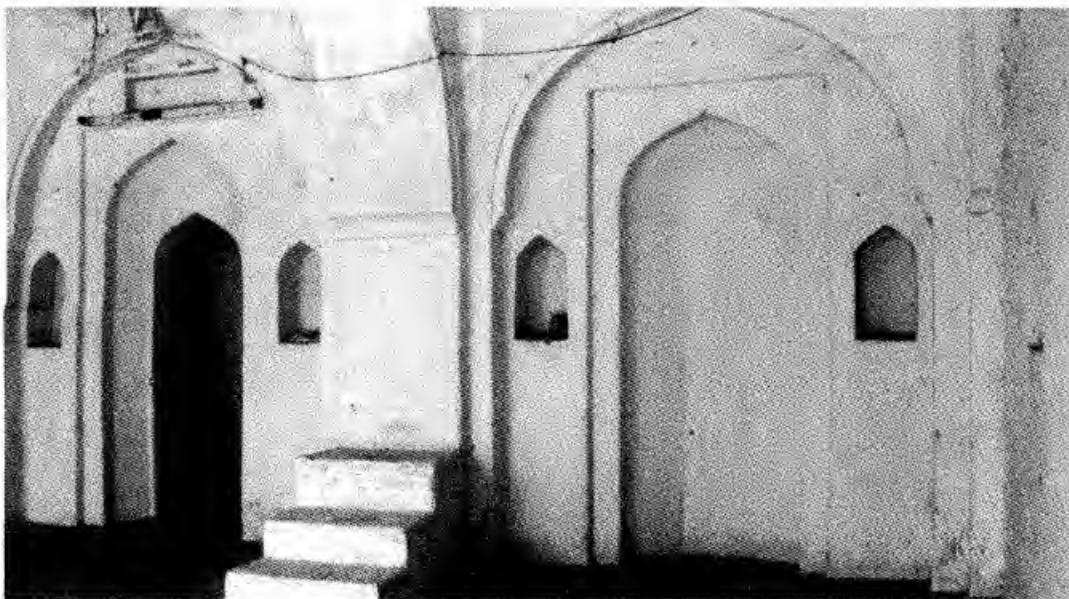


Fig. 135. Interior of the above - showing mihrab



Fig. 136. Hazarath Ali Shah Khadiri Aulia Dargah and Packir Mohamed Mosque - Aroci



Fig. 136a. Details of the Dargah in the above complex

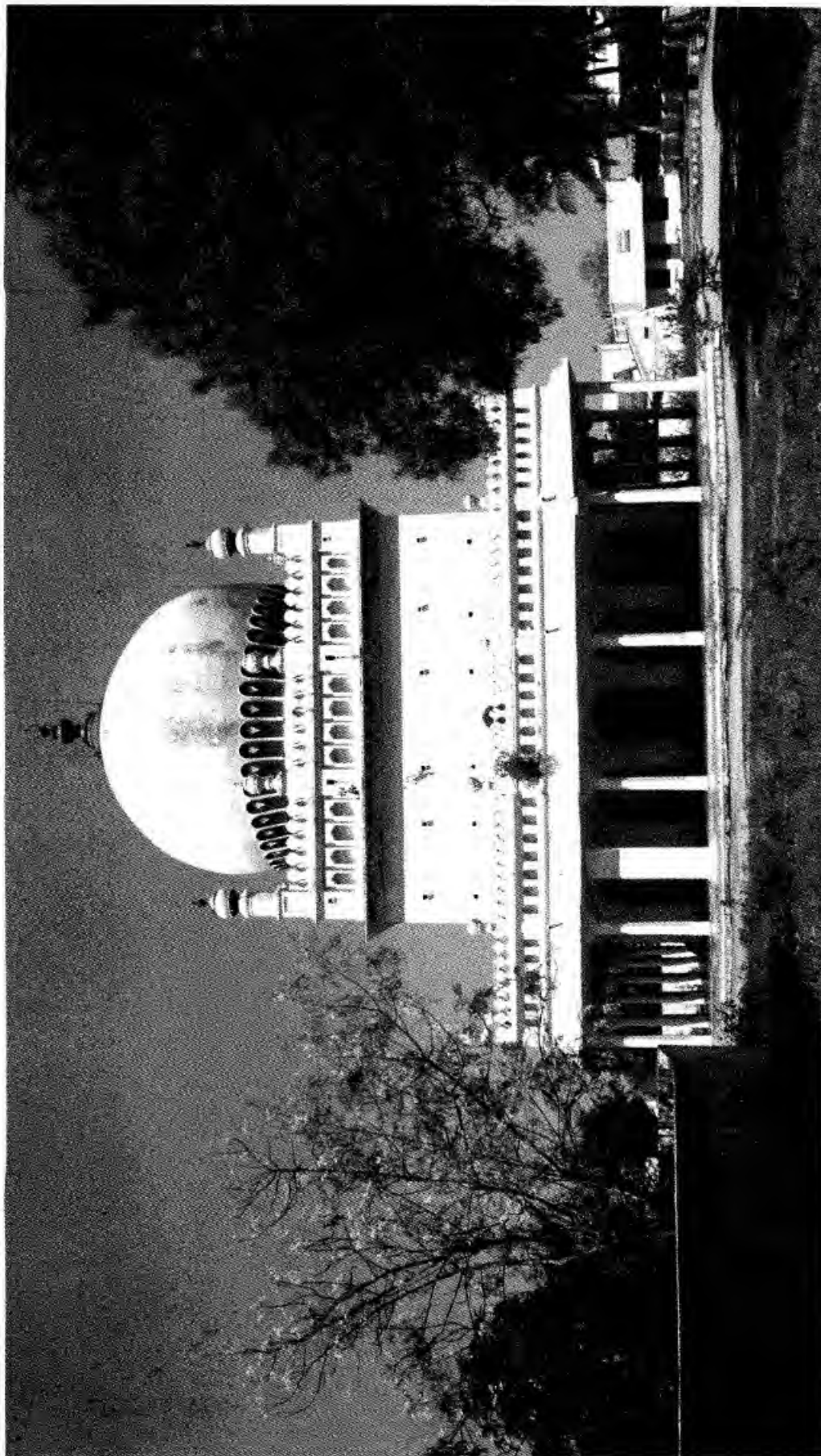


Fig. 137. Arcot - Asanpura - Tomb of the Saint

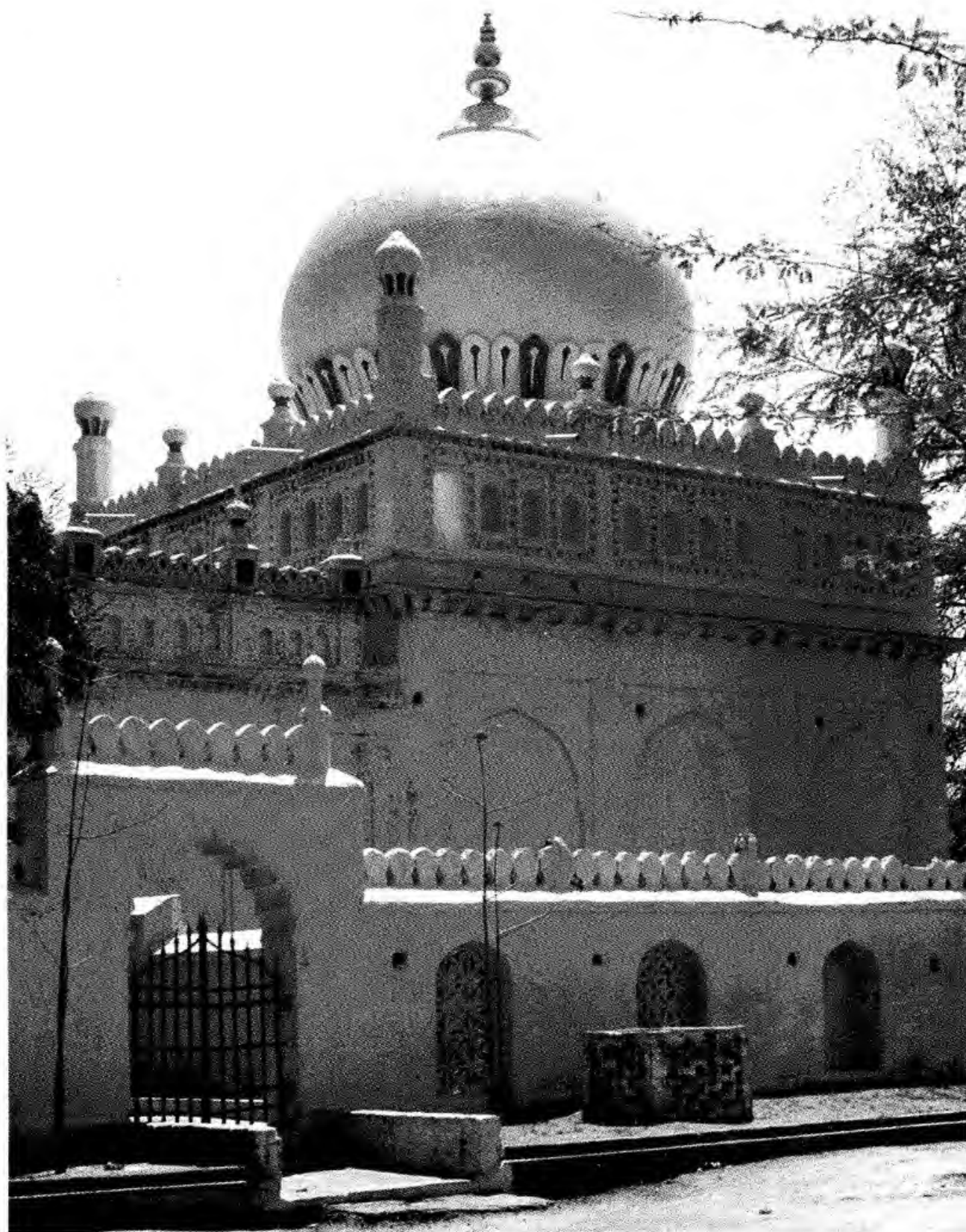


Fig. 138. Hazarath Syed Sha Ali Mohamed Ussaini Khadiri Dargah - Tajpura - Arcot

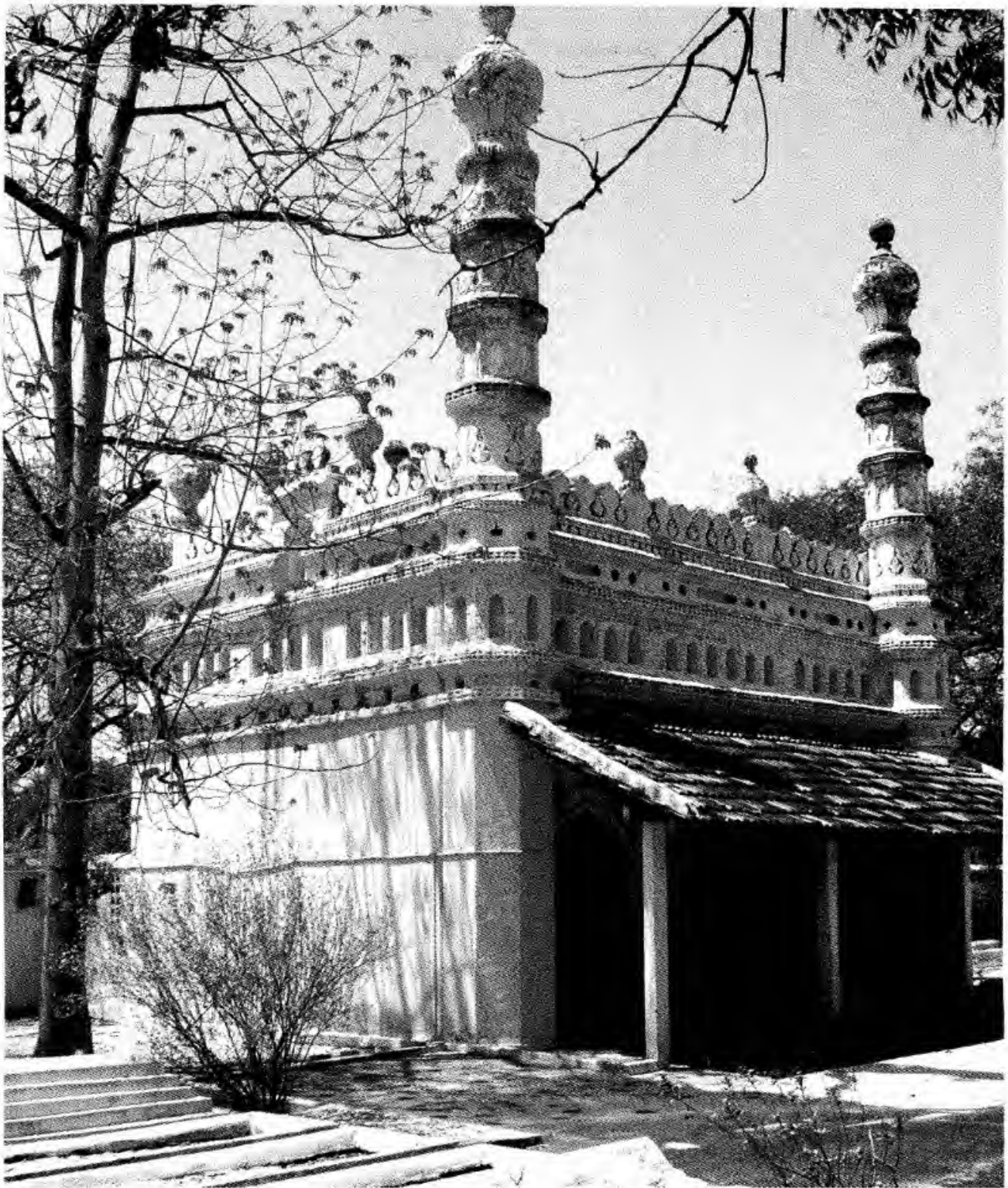


Fig. 139. Hazarath Syed Sha Ali Mohamed Ussaini Khadiri Dargah - Tajpura - Arcot
Mosque in the Complex



Fig. 140. Hazarath Khaja Shah Tippi Mastan (Wali) Dargah Complex - Arcot

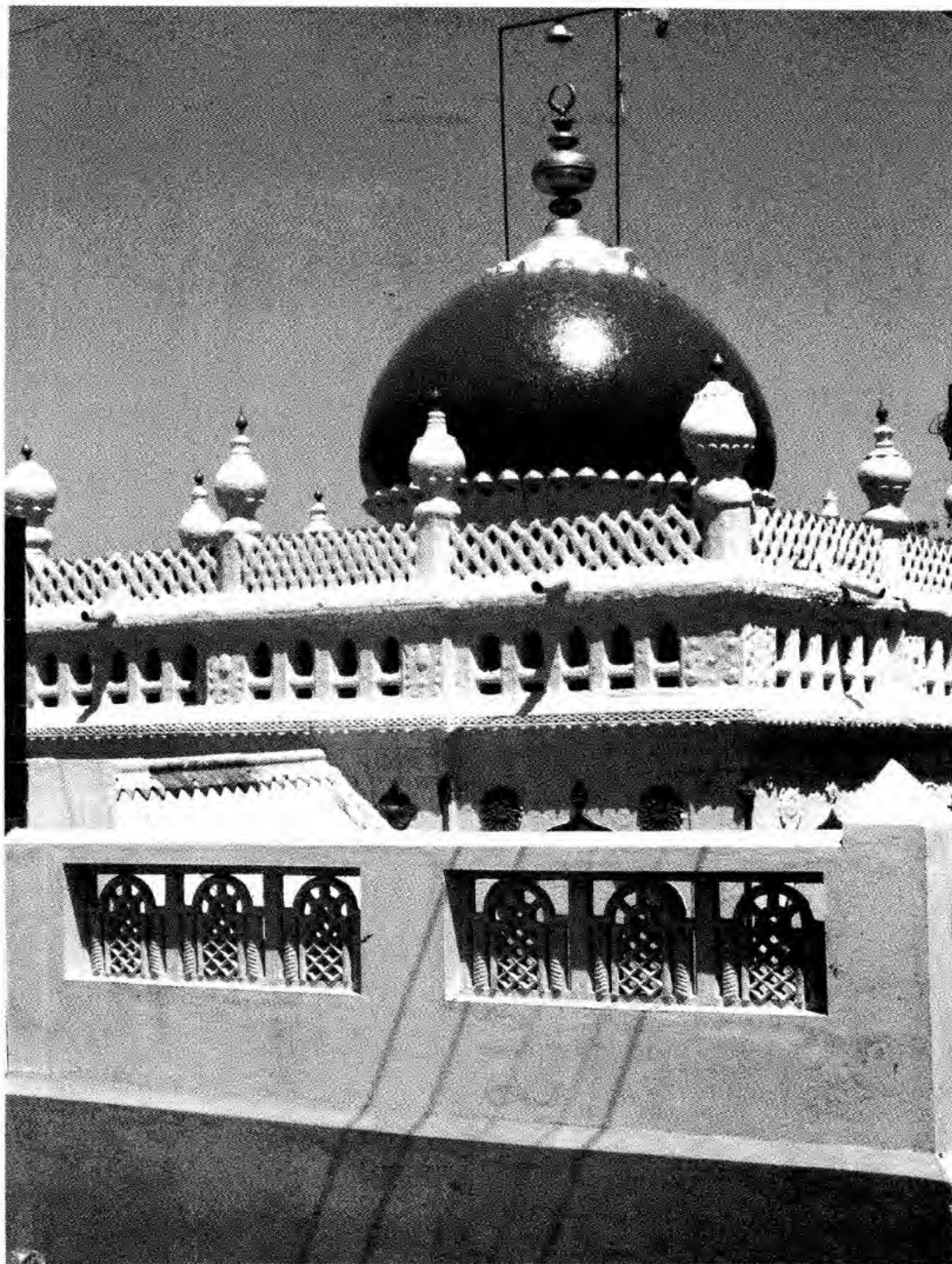


Fig. 141. Hazarath Khaja Shah Tippu Mastan (Wali) Dargah Complex - Arcot
Details of the Dargah



Fig. 142. Tomb of Sadathullah Khan - Arcot

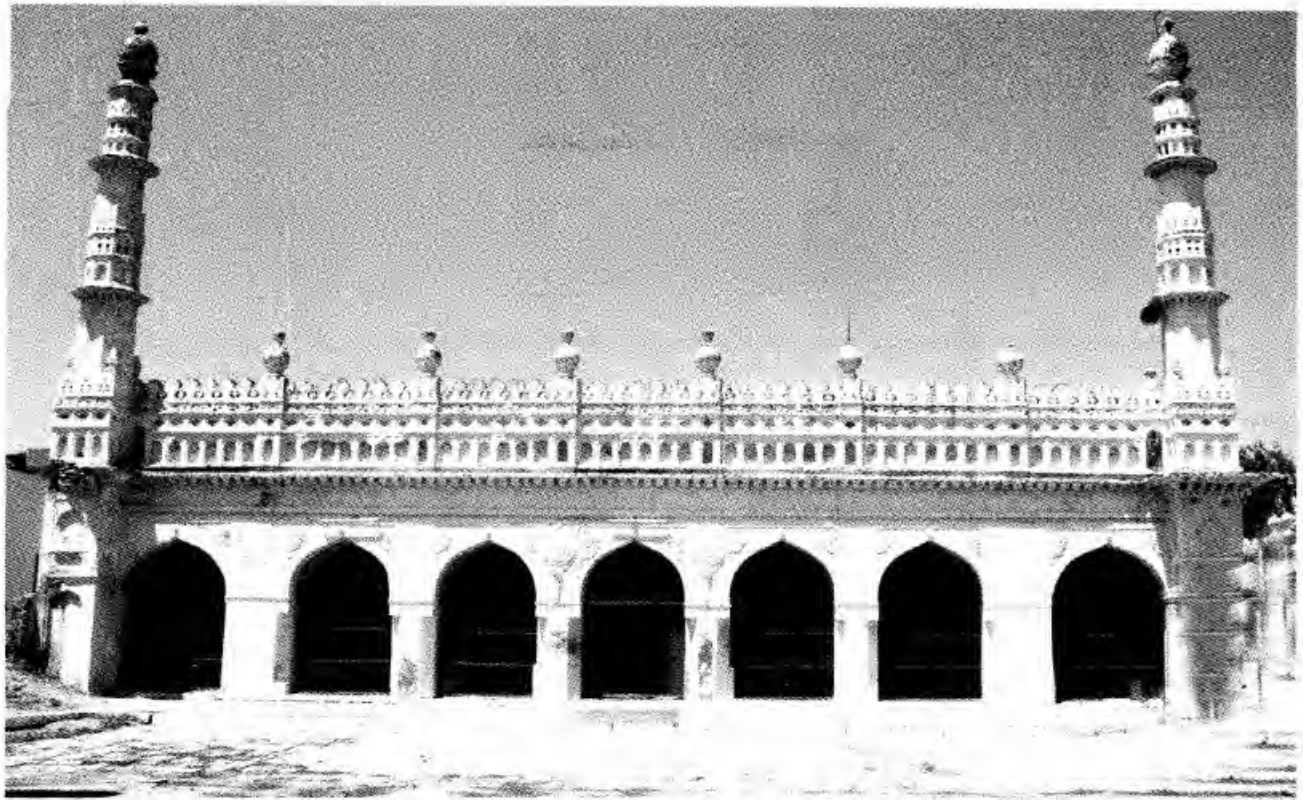


Fig. 143. Juma Masjid - Arcot



Fig. 144. Juma Masjid - Arcot - Rear View



Fig. 145. Juma Masjid - Wallajah

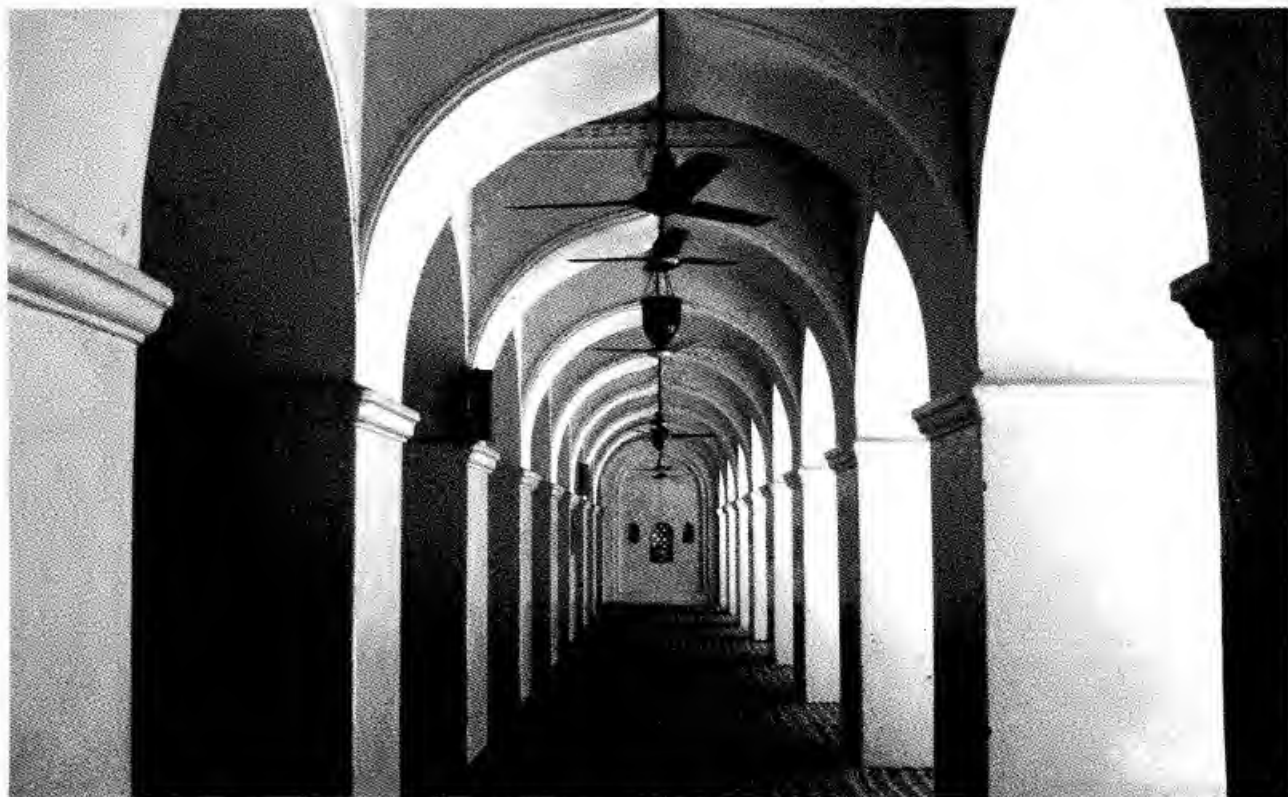


Fig. 146. Juma Masjid - Wallajah - Interior View of the hall

Fig. 147. Juma Masjid - Wallajah -
Rear View

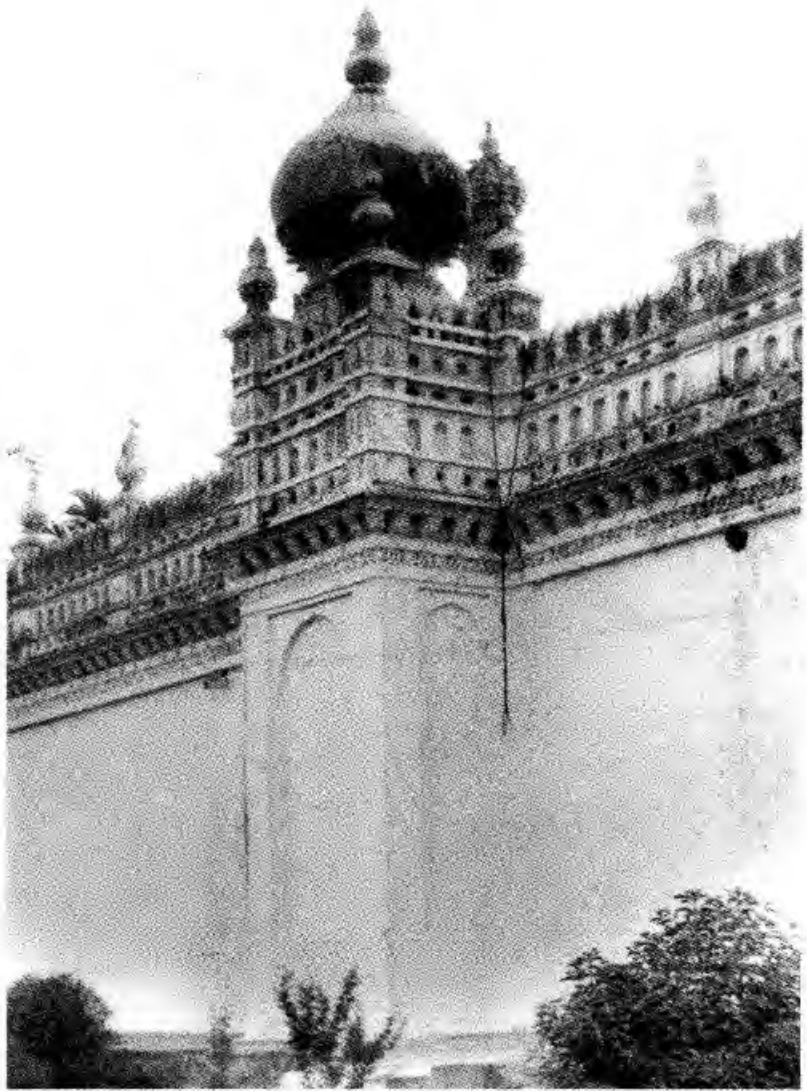


Fig. 148. Juma Masjid - Wallajah - Arched doorway in front.

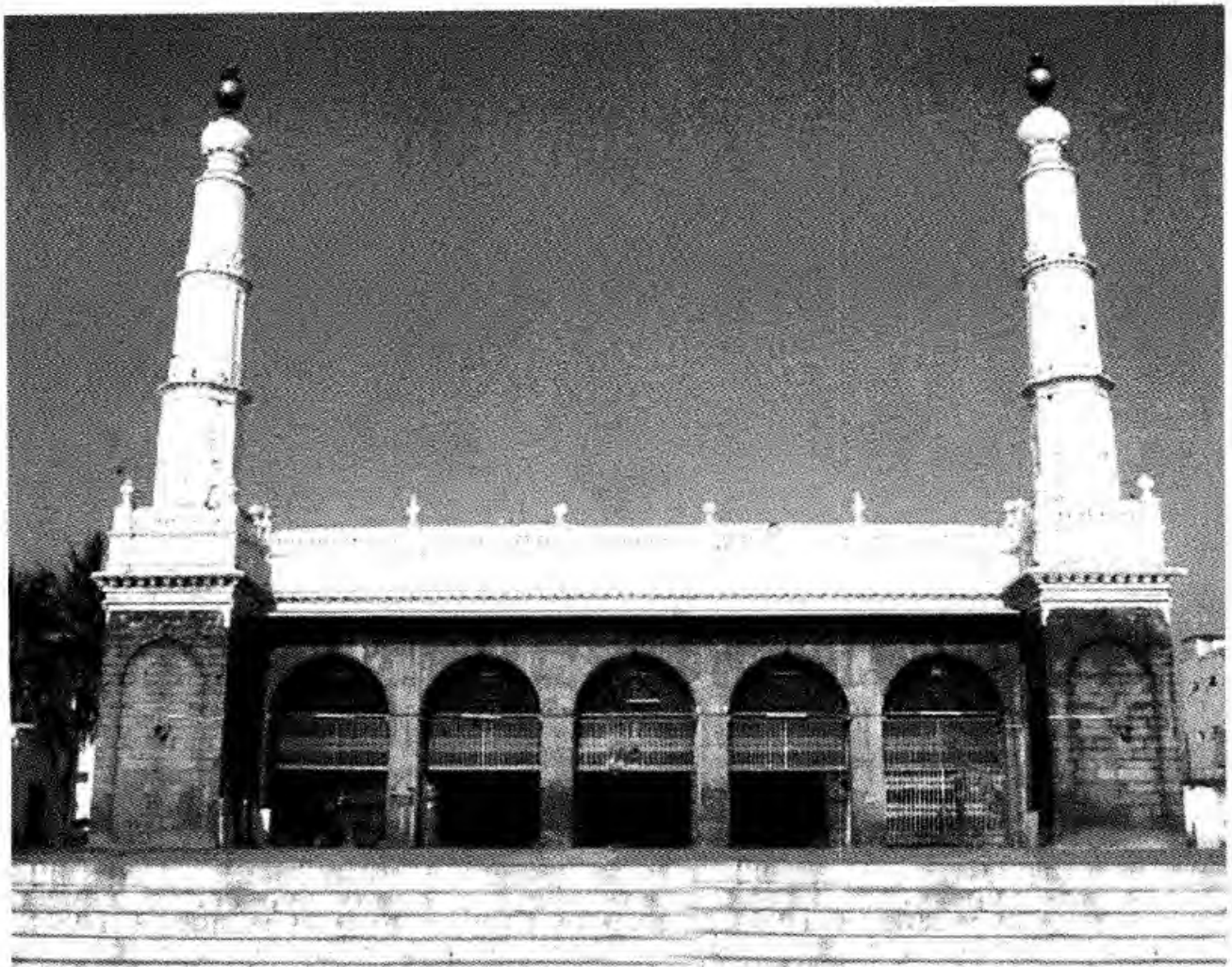


Fig. 149. Wallajah Mosque - Chennai



Fig. 150. Hazarath Sydani Beebi Dargah - Vellore

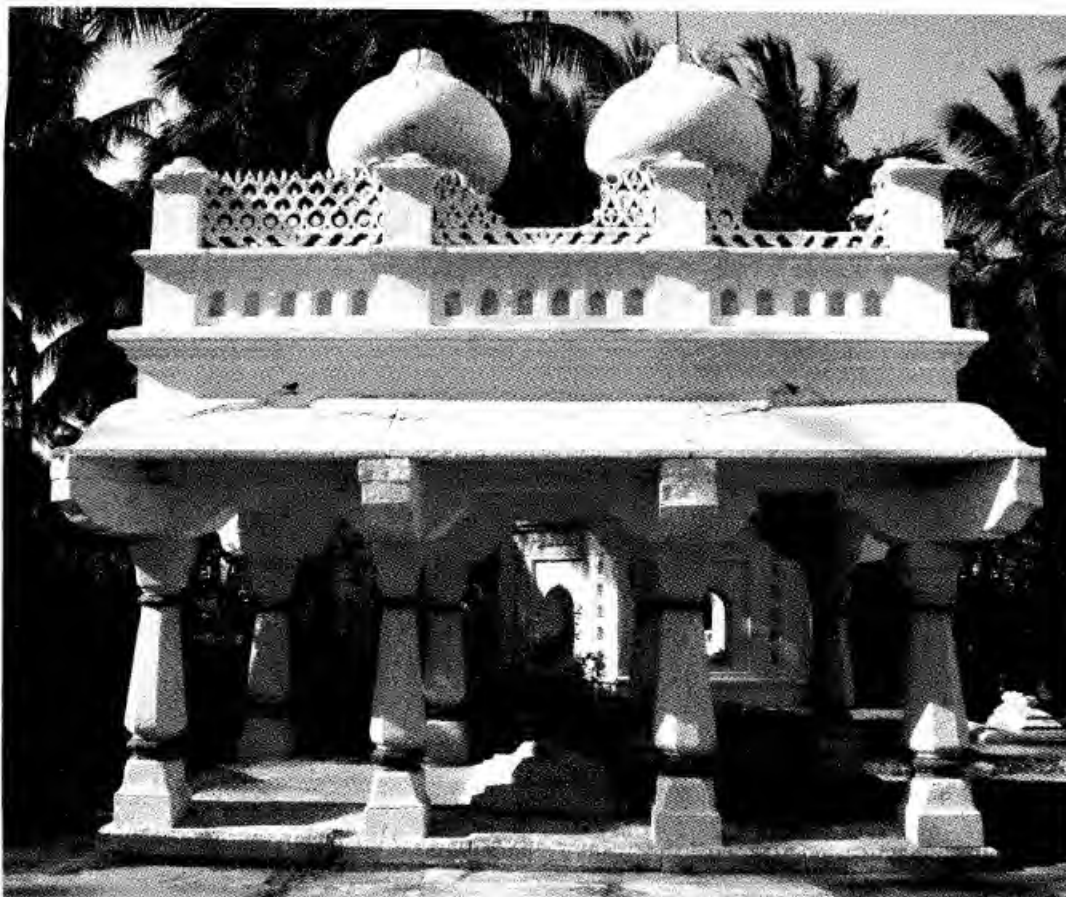


Fig. 151. Tippu Family Tombs Garden - Vellore - Tomb of the daughter of Poornaiah

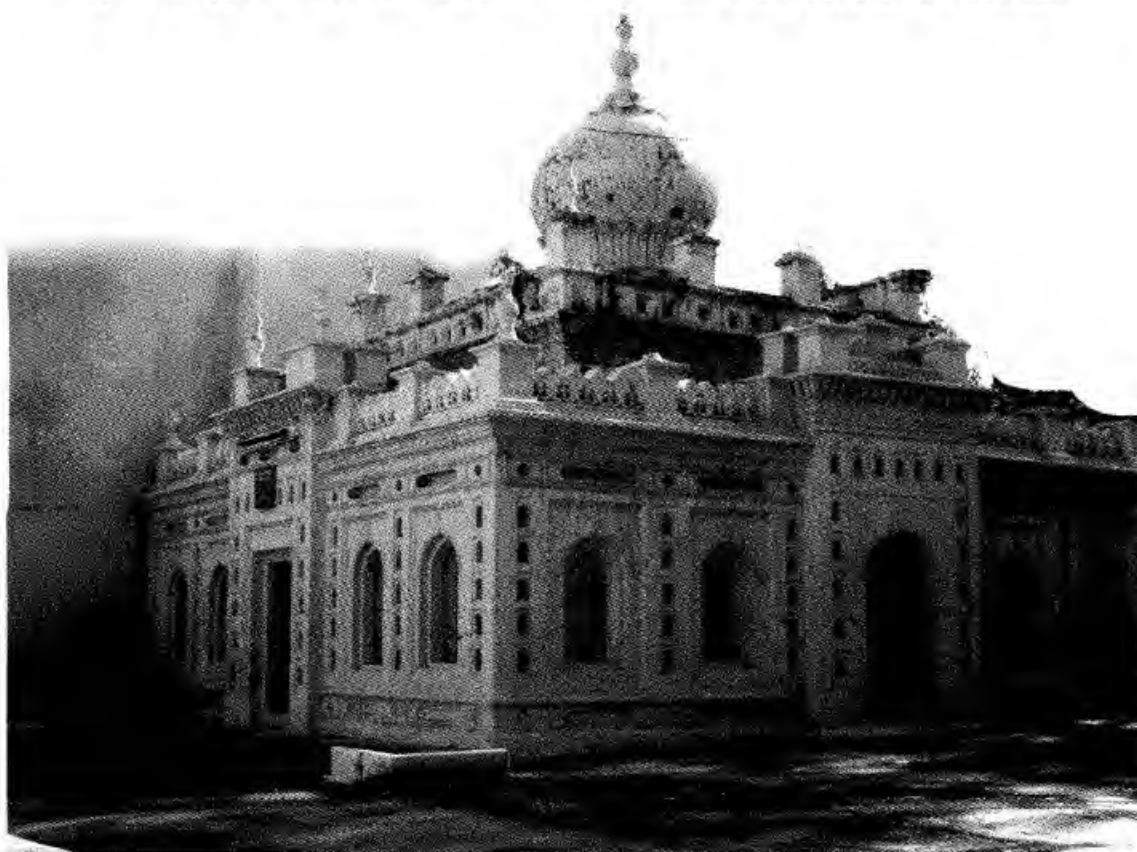


Fig. 152. Tippu Family Tombs Garden - Vellore - Tomb of a Noble



Fig. 153. Tipu Family Tombs Garden - Vellore - Tomb of the Wife of Tipu

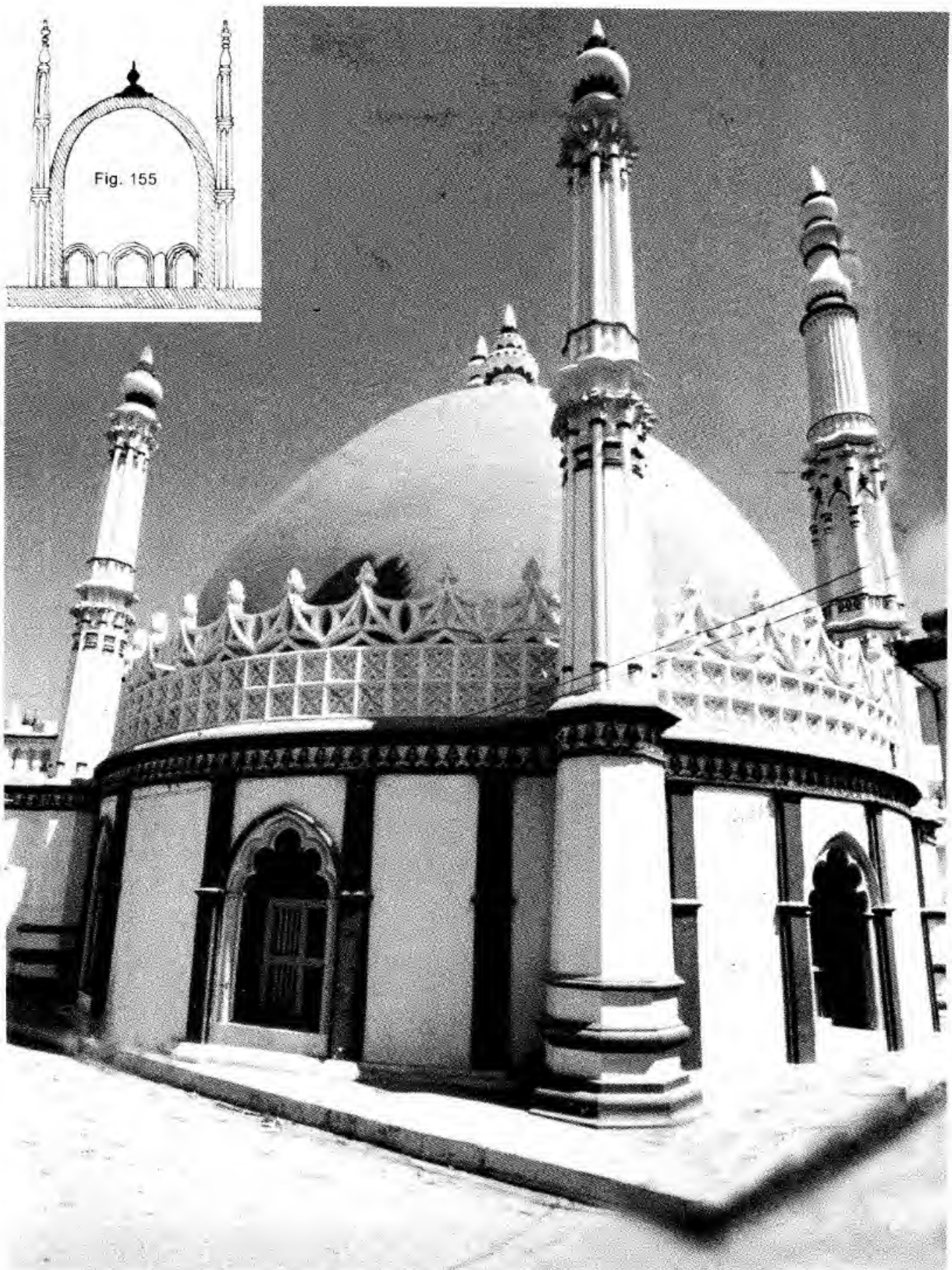


Fig. 154. Kayalpattanam - Mahzara

Fig. 155. Kayalpattanam - Mahzara cut section



Fig. 156. Madras University Senate House - Chennai

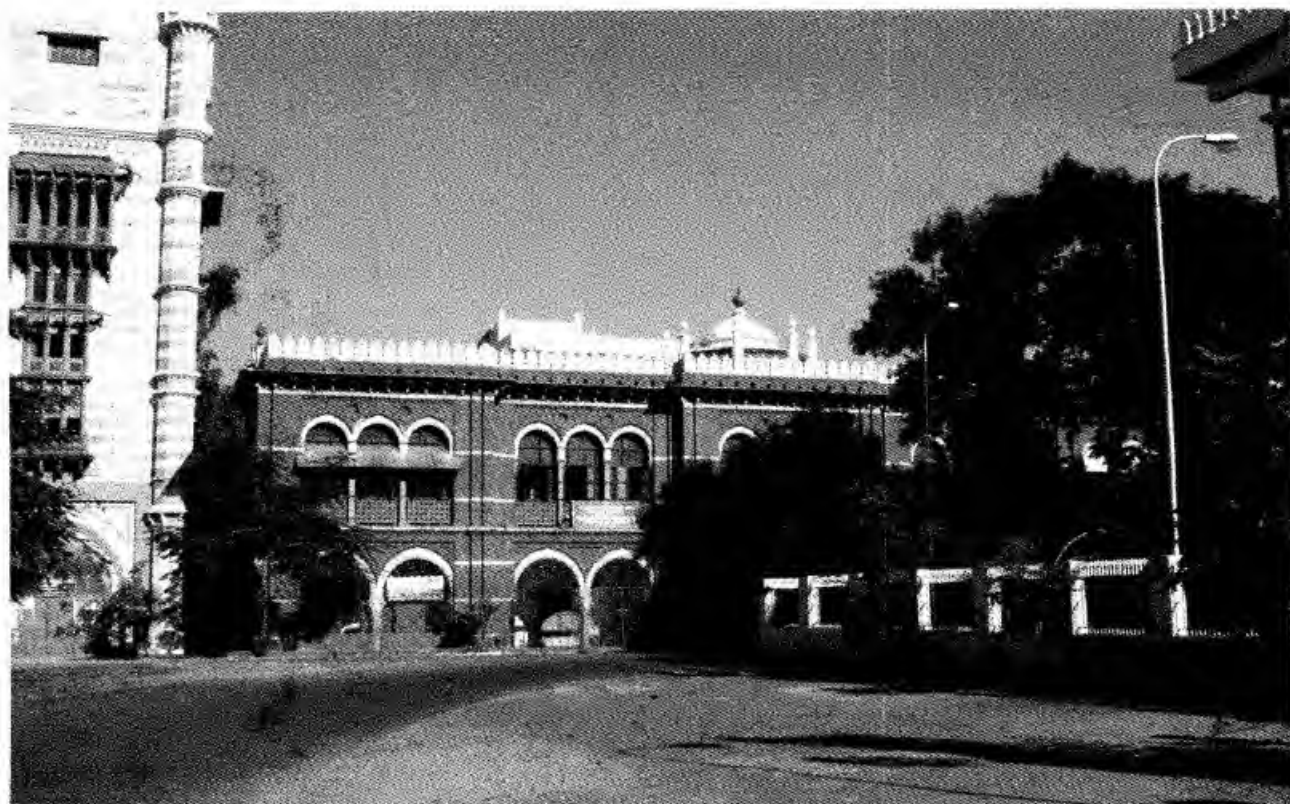


Fig. 157. Chennai Chepauk - Nawab's Palace - Kalasmahal

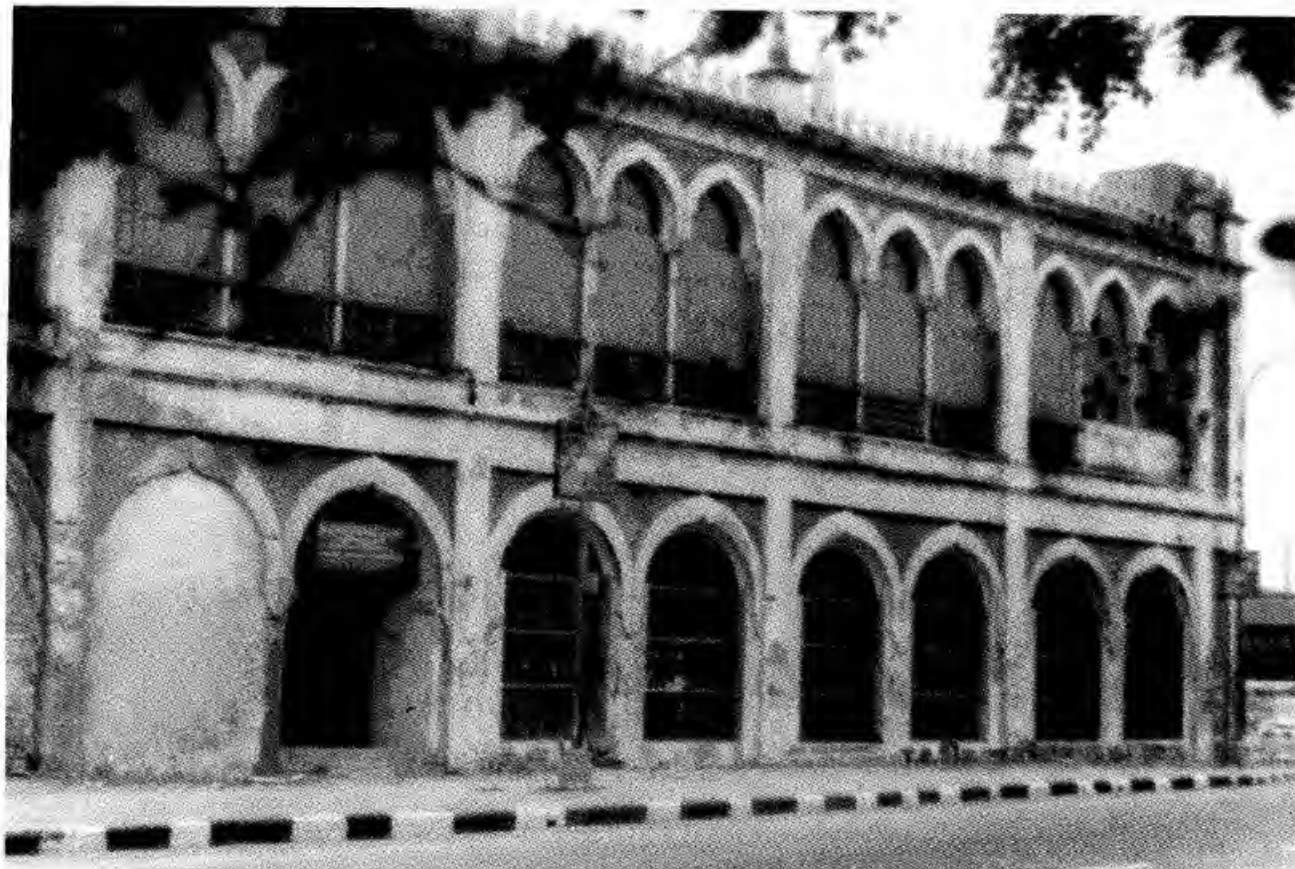


Fig. 158. Chennai Chepauk - Nawab's Palace - Darbar Hall



Fig. 159. Chennai Chepauk - P.W.D. Headquarters



Fig. 160. Chennai Chepauk - Tower in the Palace Complex



Fig. 161. Chennai Museum - Art Gallery



Fig. 162. Chennai Museum - Theatre

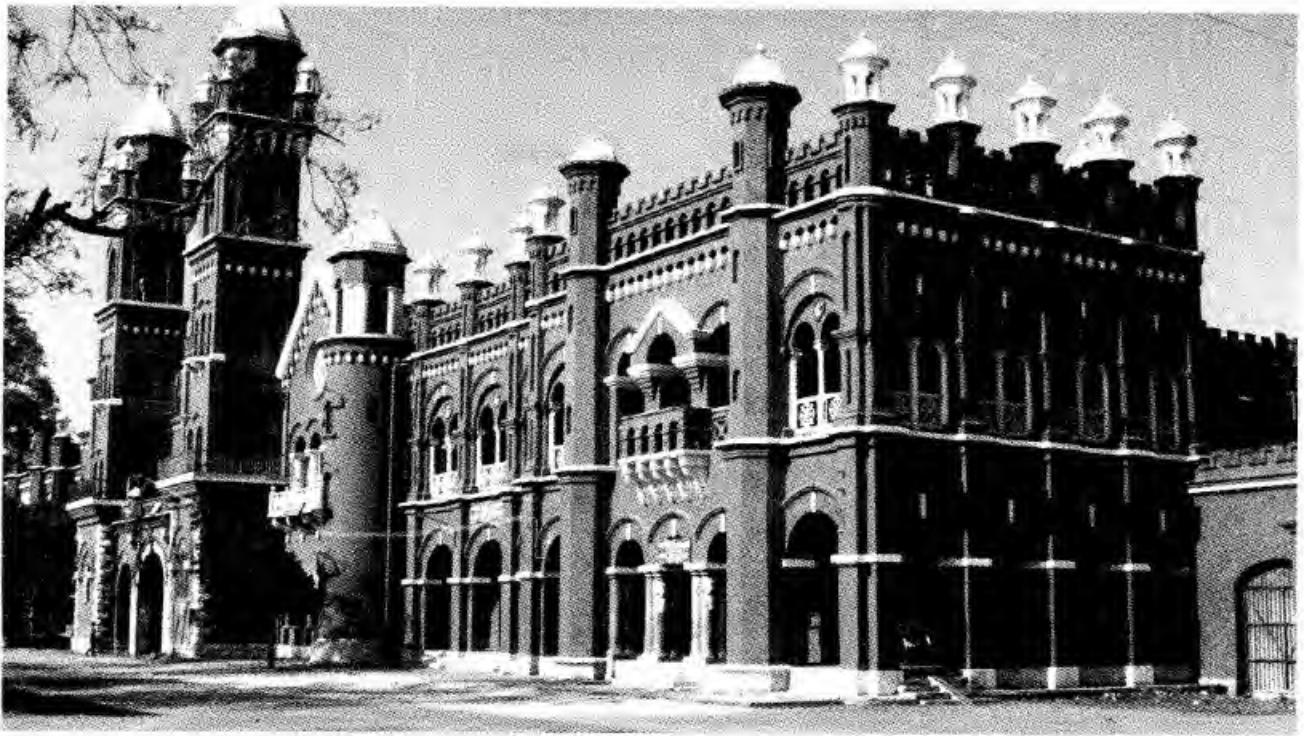


Fig. 163. Pudukkottai Public Office building



Fig. 164. Pudukkottai - Victoria Jubilee Arch

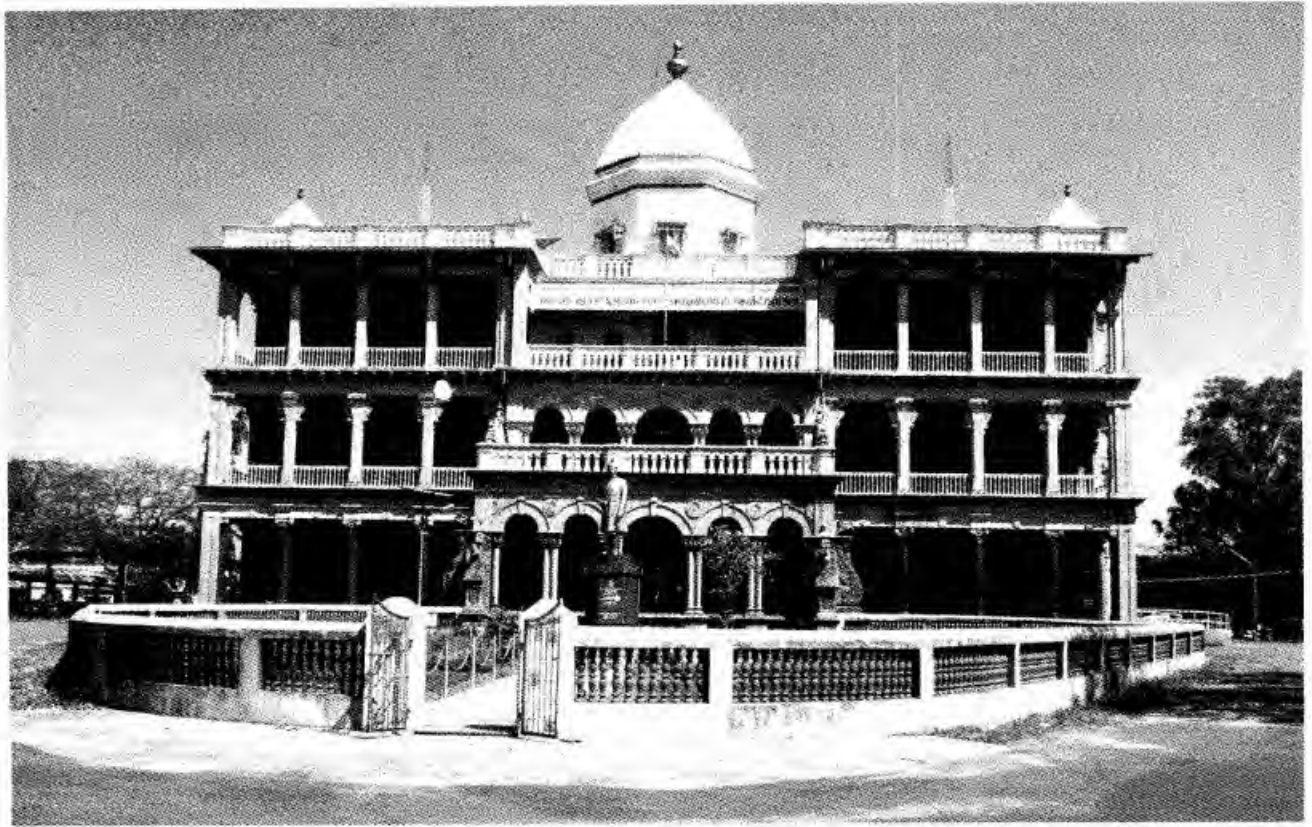


Fig. 165. Pudukkottai New Palace (Collector's Office)



Fig. 166. Pudukkottai New Palace - Details

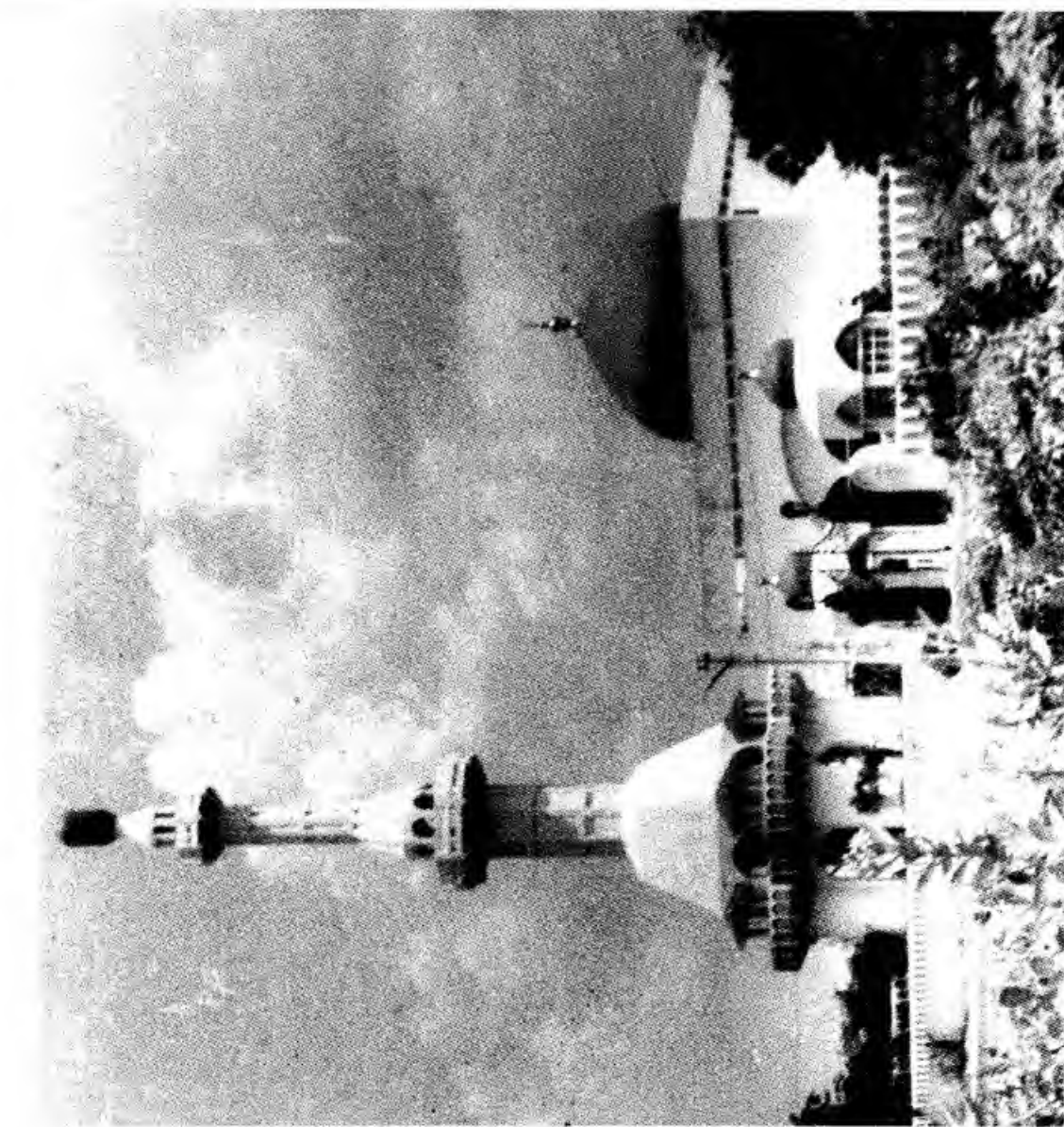


Fig. 167. Juma Masjid - Melvisharam - General View

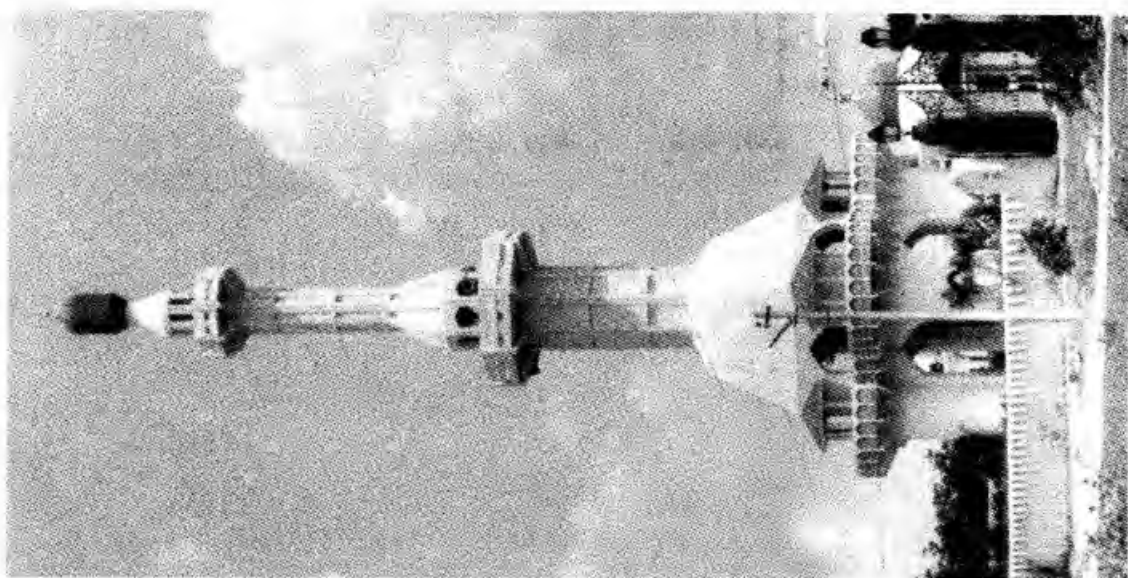


Fig. 168. Juma Masjid - Melvisharam - Minar



Fig. 169. A Modern Tomb in Arcot

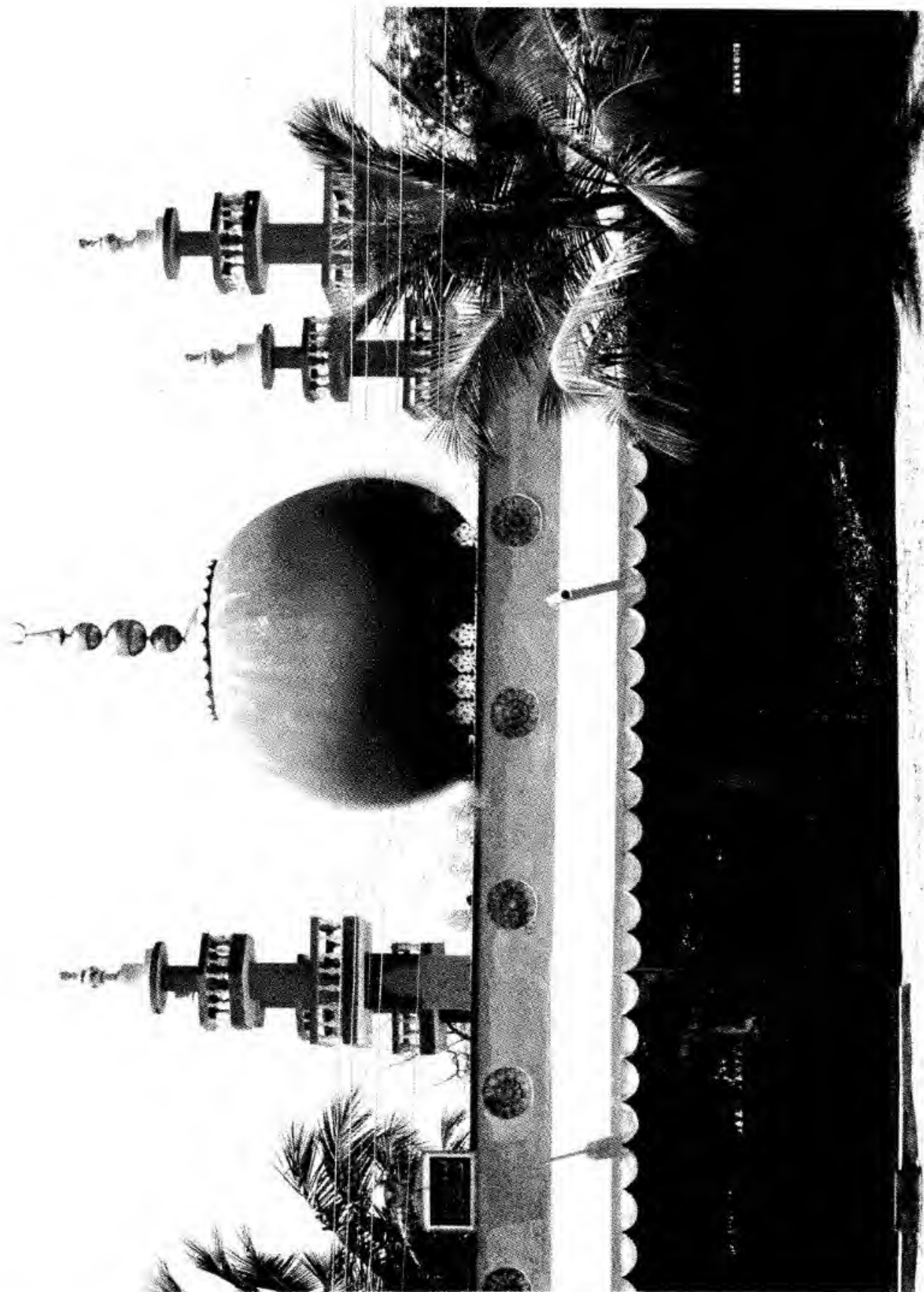


Fig. 170. A Modern Tomb - Arcot

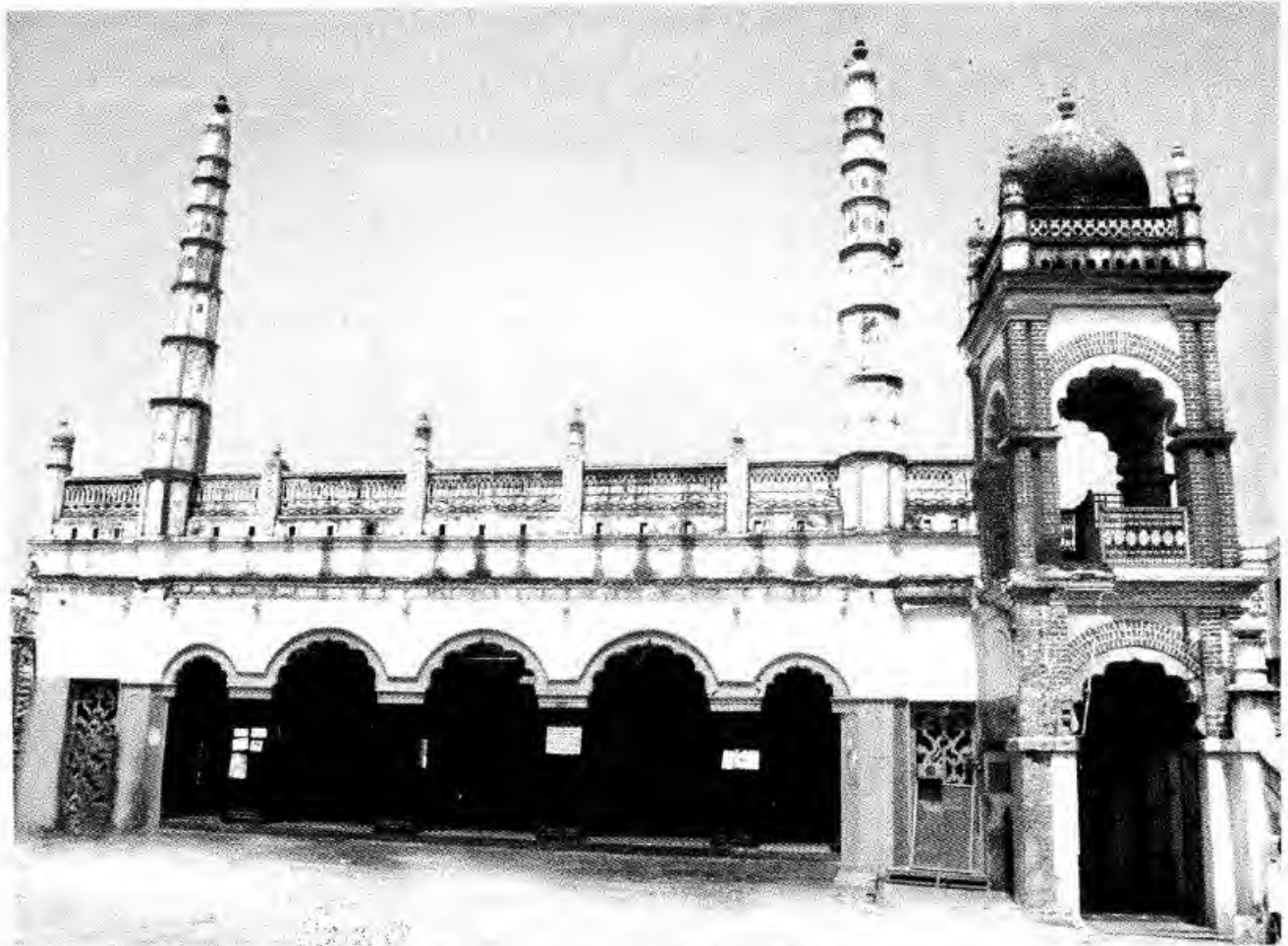


Fig.171. Pudukkottai - Juma Masjid



Fig.172. Jumma Masjid - Nidure

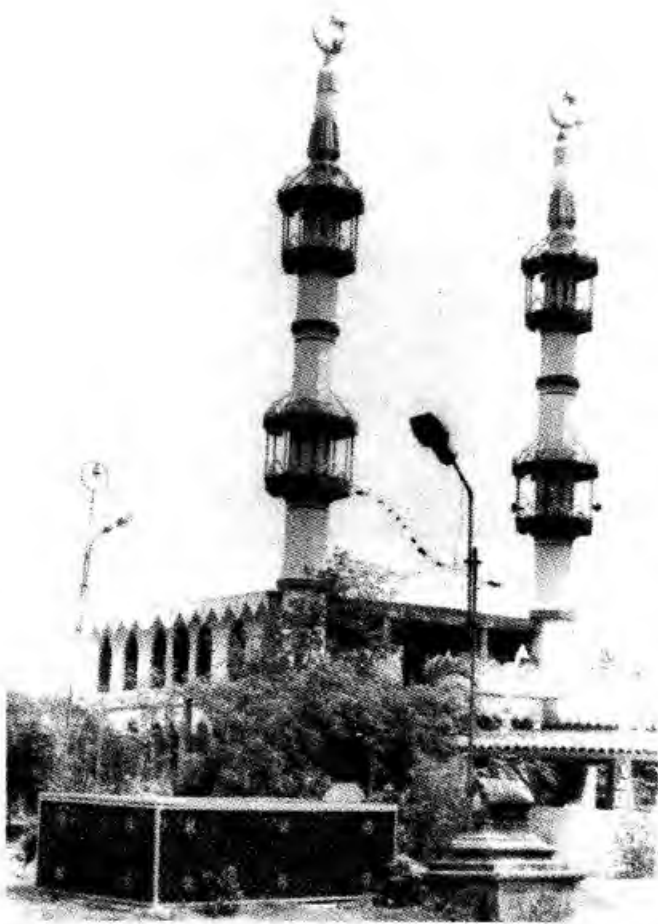


Fig.173. Tanjavur - Atthangarai Mosque

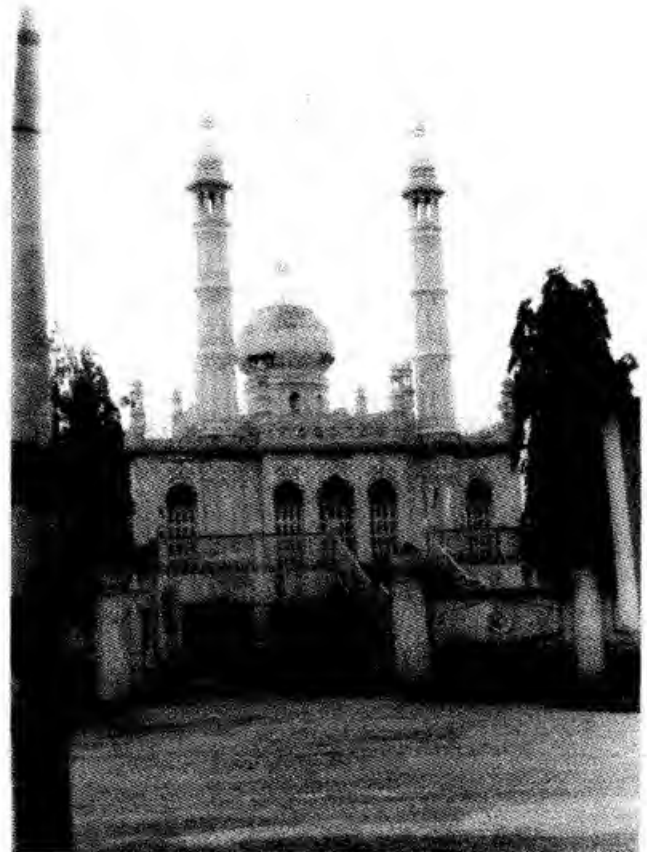


Fig.174. Tanjavur - A Modern Mosque



Fig.175. Azhiyur - Nagapattinam District



Fig.176. Thousand Lights Mosque - Chennai

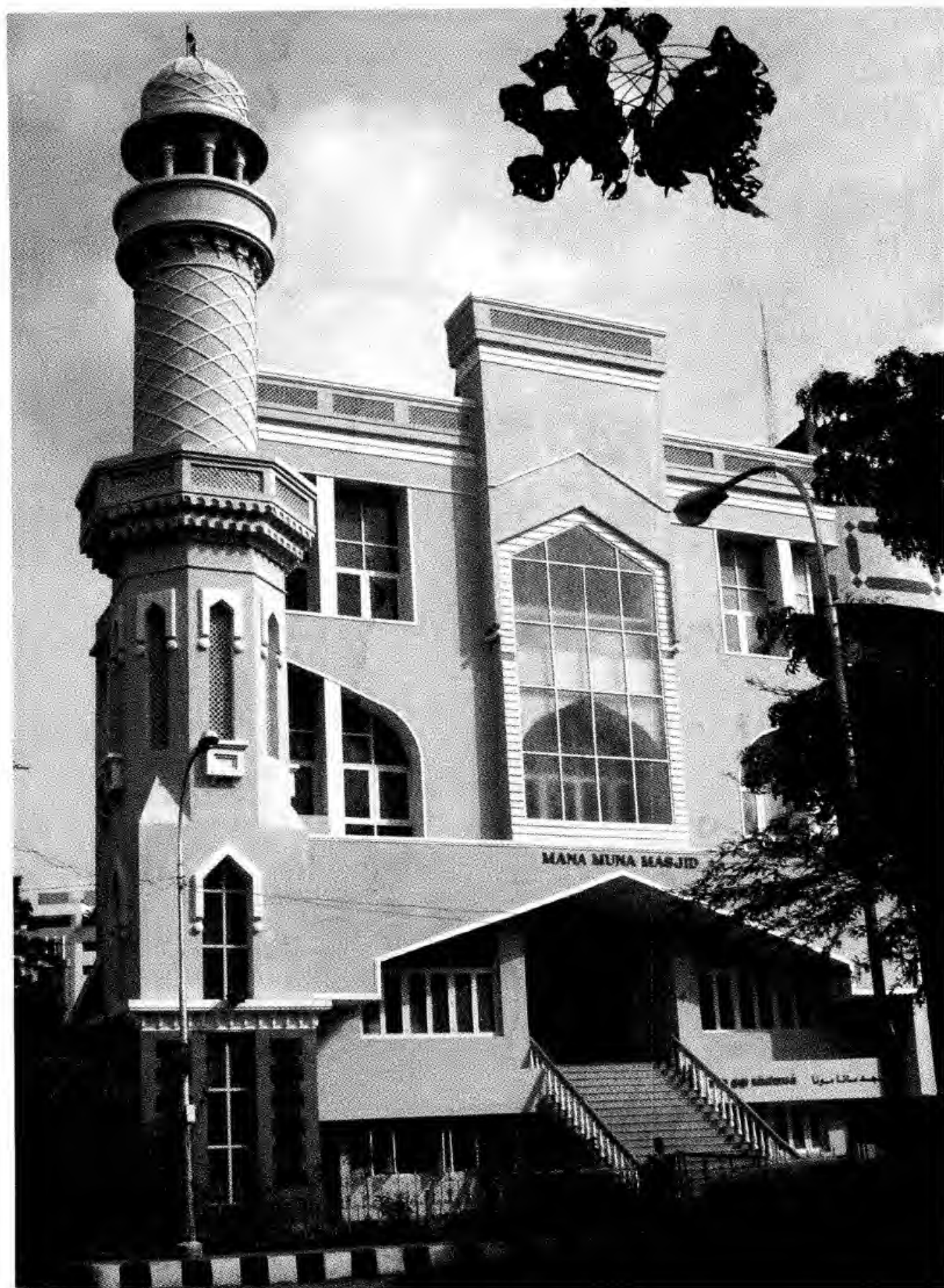


Fig.176. Chennai - Mana Muna Masjid

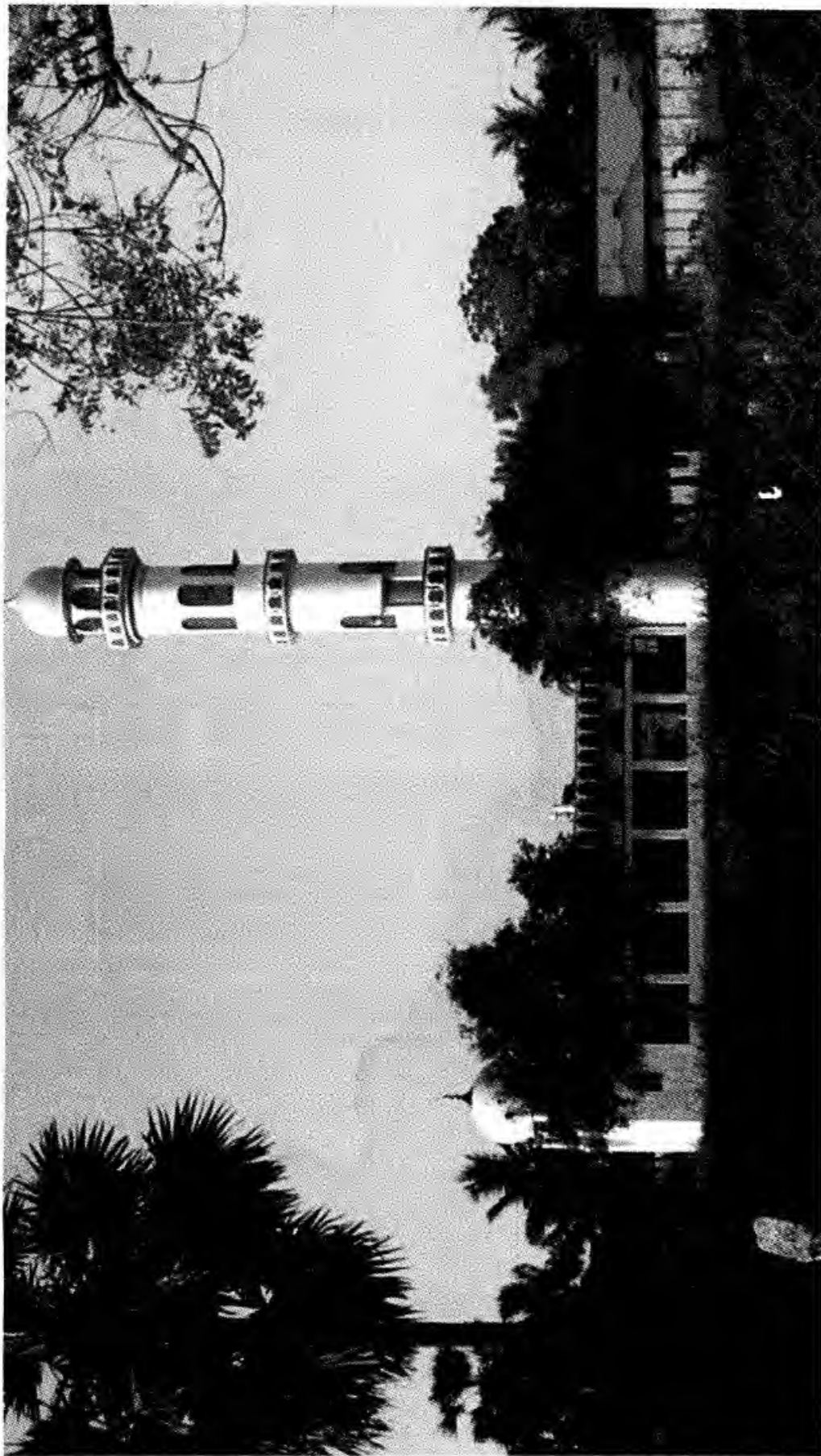


Fig. 177. A Modern Mosque near Ramanathapuram

About the Book

Islamic architecture brought mosques and tombs in and around Delhi from 12th century A.D. But Tamil Nadu has a different story. Islamic places of worship - mosques - were in existence in Tamil Nadu right from 8th century A.D. Islamic style of construction was unknown to the early Muslims of Tamil Nadu. They constructed the mosques in prevailing local style - Dravidian style - engaging local masons trained in temple building. The early mosques resemble the temples in form but they were neither temples nor altered temples. They were conceived and constructed as such by the local artisans with the patronage of Hindu ruler. The earliest surviving mosque in Tamil Nadu dates back to 734 A.D. With the introduction of true Islamic architectural elements - arch, minar, dome - from 17th century A.D., many fine structures were constructed in combination with the Dravidian style. A large number of mosques and tombs with true Islamic architectural elements also came up. In the modern times there is a spurt in construction of mosques. This reasearch study, first of it's kind, analyses the forms and norms of Islamic religious structures through the ages and the influence of Dravidian style on Islamic architecture and vice versa and the evolution of various stages in the Islamic architectural style in Tamil Nadu.

About the Author

Born in 1946 at Udayarpalayam, Perambalur district, Tamil Nadu. Graduated from Madras University, took P.G. degrees from Karnatak University, law degree from Madurai Kamaraj University and Ph.D. from Pondicherry University. Entered into museum service in 1969 and worked as curator at Pudukkottai Museum till 2004. At present he is the Assistant Director of Museum, Chennai. He has contributed about 100 resarch papers in leading journals and seminars. He has five publications to his credit. He has discovered about 200 new inscriptions and published them. He is member in professional bodies like South Indian History Congress, Tamil Nadu Archaeological Society, Tamil Nadu History Congress, Indian Association for study of conservation of Cultural Pproperty and Research guide in Madurai Kamaraj University. Recipient of U.K. Visiting Fellowship from Nehru Trust for the Indian Collections at the Victoria and Albert Museum 1996. Visited U.K., France and Germany. Continuing research in maritime history of Tamil Nadu.